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AND ITS
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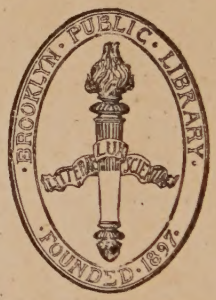

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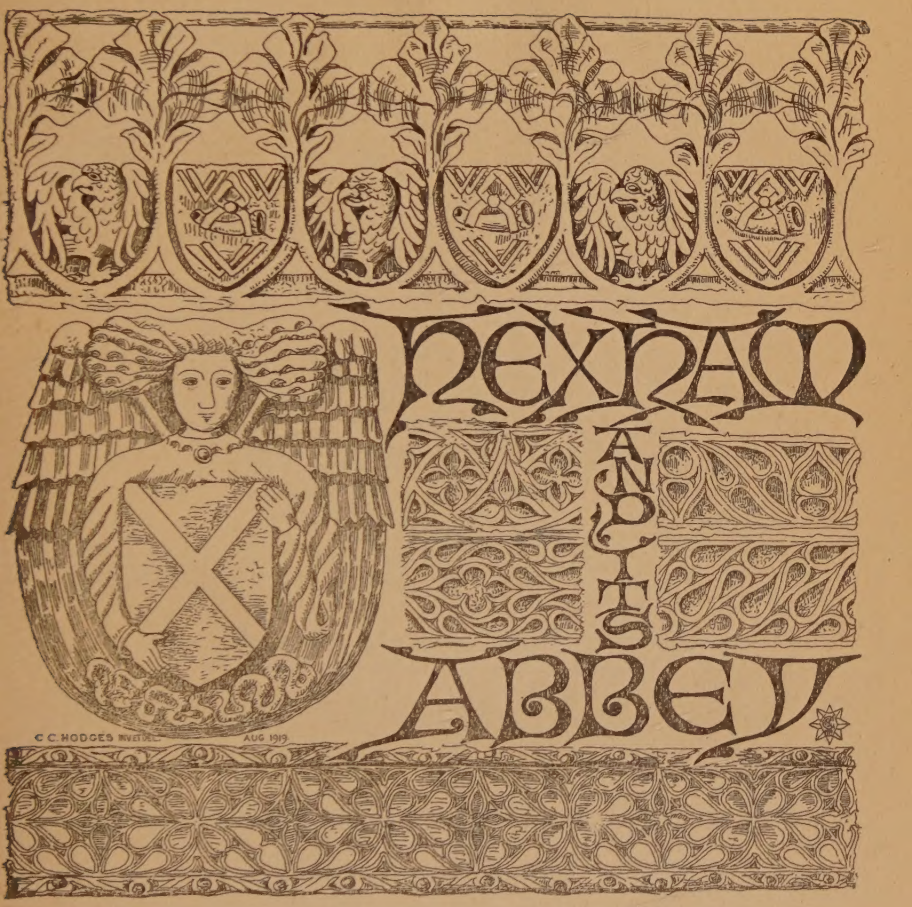
HEXHAM
AND ITS
ABBEY
C C. HODGES
AUG 1919

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HEXHAM

AND ITS

ABBEY

BY

CHARLES CLEMENT HODGES

AUTHOR OF

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The Abbey of St. Andrew, Hexham, 1888
Historical Guide to Hexham and its Abbey, 1889
Architectural History of Selby Abbey, 1892
Guide to the Priory Church of St. Andrew, Hexham, 1913
etc., etc., etc.

AND

JOHN GIBSON, F.C.S.

WITH FORTY-SIX ILLUSTRATIONS

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NORTHUMBERLAND.

Heather land and bent-land,
Black land and white,
God bring me to Northumberland,
The land of my delight.

Land of singing waters,
And winds from off the sea,
God bring me to Northumberland,
The land where I would be.

Heather land and bent-land
And valleys rich with corn,
God bring me to Northumberland,
The land where I was born.

Wilfrid Wilson Gibson.

MYLAKOND
PANELLING

PREFACE.

THE writers of this book having been intimately associated in the study of the history and antiquities of Hexham for a period of more than thirty years, consider it their duty to jointly place on record the early as well as the more recent history of Hexham and its Abbey. It has been their good fortune to see many things unknown to, or hidden from earlier writers, and owing to a number of archæological investigations and discoveries having taken place in their time, it has been their aim and object to place in the hands of their readers a clear, concise and intelligent account of all they have had the opportunity of noting. They express their indebtedness to the Rector and Lecturer of Hexham, the Rev. James Vaux Cornell Farquhar, B.A., for his kindness and courtesy in allowing them full and free access to the church, to Mr. Wallbank, the organist, for his notes on the organ, and to Mr. William Dodd, the Parish Clerk and Verger, for assistance readily accorded. They also thank Professor C. Anderson Scott, D.D., the Rev. James H. McShane, Vice-Rector Bede College, Rome, the Rev. John E. McVitie, Mr. J. T. Robb, J.P., and Mr. G. A. Dixon and Mr. John Walton for assistance during the compilation of the work. Thanks are due to Mr. T. E. Riddle and Mr. F.

J. Guthrie for the use of illustrations of old Hexham, and to Mr. Fred H. Crossley for eight of his photographs, to which his name is appended in the list of illustrations, and to Mr. Wilfrid Wilson Gibson for the use of his poem entitled "Northumberland."

CHARLES CLEMENT HODGES.
JOHN GIBSON.

Hexham,
October, 1919.

THE SEAL OF ARCHBISHOP ROBERT WALDEBY FOR THE REGALITY OF HEXHAM, 1397-8.

(Obverse)

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THE SEAL OF ARCHBISHOP ROBERT WALDEBY
FOR THE REGALITY OF HEXHAM, 1397-8.

(Reverse)

HEXHAM ABBEY FROM THE NORTH-WEST

Hexham and its Abbey.

CHAPTER I.

ANCIENT HISTORY.

THE origin of Hexham is veiled in impenetrable obscurity. Beyond the fact that evidences of early occupation have been found in the immediate neighbourhood, and almost on the site of the town itself, there is no direct proof to show that it was an inhabited place until the time of the Kings of Northumbria.

The prehistoric remains comprise five burials, of the finding of which records have been preserved.

In 1830, about a mile and a-half to the east of the town, a stone kist containing a skeleton was found, but there is no mention of any object having been associated with it.

When the Border Counties Railway was being made in 1856 a burial was found near Howford. This was carefully examined and described by the late Joseph Fairless of Hexham. A kist built up of unhewn stones was revealed containing a skeleton with bent limbs, together with a small urn. The urn is now in the British Museum.

Some years later, when the house at Eilans Gate was being built, a kist of the same character was exposed. This also contained an urn, which was given to the British Museum by Miss Dods.

During 1904 and the following spring two complete kists were discovered in a field to the east of Dilston Plains, two miles east of Hexham. These were carefully opened and examined by the late J. P. Gibson, F.S.A., who read a paper

on the subject to the Newcastle Society of Antiquaries on the 26th April, 1905. The kists were very near together, and had slabs of unhewn stone at their sides and ends, and each had a stone cover. Five small urns of coarse pottery variously ornamented were found, three in one kist and two in the other. These are now in the British Museum, being presented by Viscount Allendale.

There are also in the immediate neighbourhood of the town several ramparted camps, and natural mounds artificially defended, which are known to have formed the dwelling places and strongholds of the people in prehistoric times.

Windmill Hill, a quarter of a mile to the west of the Abbey, is one of these. The access to the promontory, so named, has been cut down so as to isolate to some extent the summit, which retains traces of earthen ramparts. At Warden, on the hill behind the vicarage, and only a furlong from the church, is an example of a circular earth work of ancient British origin. This still retains its rampart and ditch in a fine state of preservation. On the summit of the hill, which rises in the delta where the streams of the North and South Tyne meet, is a much larger earth work of circular form with a triple circumvallation. This shows clearly that it was occupied by the Romans. There are fine views in all directions from it, and the site is one of great importance for observation purposes.

There is not any direct evidence on the site of Hexham to show that it contained any permanent works constructed by the Romans at the period of their occupation of Britain. Undoubtedly all the Roman remains in Hexham were brought from Corbridge at the time of, or subsequent to, the building of the church under St. Wilfrid. The Roman Itineraries have been searched in vain for the mention of a place that could be identified with Hexham, and there is an entire absence of any proof to show that Hexham had any connection with the

Romans, beyond the detached fragments of Roman masonry that have been found in it.

It is well to explain why we find masonry of Roman workmanship on a site which was not occupied by a Roman town or station.

Although quarries abounded near the site from which their church could have been built, the Saxons followed their invariable custom of availing themselves of stone already worked by the Romans, where there remained any considerable buildings in the vicinity of their new foundations from which it could be obtained.

Most people are fully aware that many of the more ancient churches in Italy, the south of France, and in the east of Europe contain in their structures, columns, capitals, and other architectural details and ornaments, which were not formed or carved at the time when the churches were built. These were taken from older and then ruined buildings, and were used again to occupy similar places to those for which they had originally been formed. Labour was saved and expense of making new ones of stone freshly hewn from a quarry was avoided; that such is the case is not only generally known and admitted, but it is also easily understood, as we are aware of the manner in which the barbarians overran the civilized countries on the decline of the Grecian and Roman powers, and how the temples and other great buildings were overthrown and laid waste, till the time when the general spread of Christianity created a demand for great churches.

The builders of these at first drew largely on the ruins of the temples for their materials, and when these had been to a great extent absorbed, they made rude copies of the classical details in their subsequent buildings, and gradually developed the various phases of that style of architecture which has been termed *Romanesque*. This architectural plagiarism, as practised by the early church builders, was not confined to one

country, but was almost universal, and we have many instances of it in England. A large number of churches in the Northern Counties, which are in the vicinity of a Roman station, contain in their structures, Roman masonry, and in two instances, Chollerton and Lanchester, Roman columns also. The churches at Alwinton, Gosforth, Heddon-on-the-Wall, Haydon, Chollerton, Warden, Newbrough, Bywell, Corbridge, Ovingham, Lanchester, Ebchester, Escomb, and the Abbeys of Jedburgh and Lanercost contain large quantities of Roman worked stones, some being almost entirely composed of them. Such being the common practice of the early church builders, it was not likely that the Saxon Cathedral which Wilfrid built at Hexham should be an exception. That it was not, may be seen by anyone who descends into its crypt, and from the fact of this crypt being entirely formed of Roman stones, it is quite reasonable to infer that the super-structure was also; so there can be little doubt that the "polished columns" mentioned by Prior Richard were veritable Roman columns brought from the Roman town of *Corstopitum* adjacent to Corbridge.

Corstopitum was the greatest Roman town north of York, it covered a larger area than any of the stations on the Roman Wall. It was provided with a noble bridge connecting it with the main line of Watling Street, and it was the dwelling place of Roman colonists of wealth and power. A large Roman silver dish was found at Corbridge in 1735, and the tradition of buried treasure continued till the time of King John. In 1908 forty-eight gold coins, minted A.D. 370 to 390, and a gold ring were discovered, and in 1911 a bronze vessel containing 159 gold coins was unearthed during the excavations made upon the site of the ancient Roman town.

It is evident from the nature of the Roman remains at Hexham, that they can only have come from some place of much greater size and importance than the military stations.

and camps which are plentifully scattered over the county of Northumberland. We see architectural details which have adorned buildings of considerable pretensions, in such variety that it is clear that many such buildings have been drawn upon. In addition to these details are several altars, which by reason of their elaborate workmanship, make it difficult to find their equals in the whole of the North of England. There is also at Hexham the largest known funeral monument of Roman date in the north. It commemorates a young Roman of high rank, who was not likely to be buried at a small station, but would be interred in the cemetery of *Corstopitum*. The transport of ready worked material over a distance of three miles would present but slight difficulties to the Saxon church builders, compared with the labour of hewing fresh stone from a quarry, even though it was on the site of their building. That such building material was carried for long distances has often been proved, but in this instance there is by a singular accident, direct evidence that the Roman stones at Hexham came from Corbridge. In the month of June, 1887, three Roman stones were found lying in the bed of the Tyne, at the point a little below Hexham traditionally known as an ancient fording place; one of these was the upper half of an altar of the largest size and the best workmanship, which had evidently been cut in two for convenience of transport. These three stones were sufficient to make a cart-load, and as no others of Roman work are to be seen near the place, and by their water-worn surfaces it is concluded they had been for many centuries subject to the action of the stream. Apparently these constituted a cart-load on its way to St. Wilfrid's buildings which had been overturned at the fording place, and left there; as the labour of raising and re-loading these would be greater than that of returning for another load. The nature of the stone proves it to have come from quarries on the north bank of the Tyne, nearer to Corbridge than Hexham.

The greater part of the mediæval church, down to the middle of the thirteenth century, was built of new stone quarried from the beds on the south side of the river, and close to Hexham, inferior in quality to that used by the Romans. In those portions which remain of the work of the latter part of the same century and later, much of the stone was brought from Fallowfield Fell, on the north side of the river, where a quarry which had been worked by the Romans was resorted to. A legible Roman inscription is still to be seen on the face of the unquarried rock there.

THE WRITTEN ROCK ON FALLOWFIELD FELL. LENGTH OF THE INSCRIPTION 3 FEET 2 INCHES.

CHAPTER II.

ECCLESIASTICAL HISTORY.

BEDE and early chronicles have recorded, that about the year 674, Queen Etheldrida gave the town of Hexham and a considerable extent of land around it, to her favourite St. Wilfrid, so that he might erect in Hexham a monastery, and make it an ecclesiastical centre. At that time Etheldrida was the wife of Ecgfrid, King of Northumbria. She had previously been married to Tunbert, a Chief of the South Gervii, and is said to have preserved her virginity through two marriages. Ecgfrid settled upon her the district afterwards known as Hexhamshire, which at the time was the property of the Royal family of Northumberland. It has been supposed that Hexham was a place of Royal residence, and as Etheldrida had an inclination towards a conventual life, it is presumed that she desired to see Hexham made a centre of Christianity. She did not remain in the north to foster the new church, as we are told that she retired to the monastery of Ely in 672. There seems to be a want of evidence that St. Wilfrid began to build his church before 674. St. Wilfrid certainly favoured the Benedictine order of monks, and though we have no evidence that he actually belonged to that order, it is tolerably certain that his foundation was meant for them. It is not surprising that we find him making his church and monastery at Hexham one of the largest and grandest to be seen in his time. The privilege of sanctuary was obtained for it, and was confirmed by the Pope, Bishops, Kings and Princes. The extent of the sanctuary was one mile from the church in every direction, and its boundaries were marked by stone crosses at the cardinal points of the compass. The sites of two of these are still known by the names "Maiden Cross" on the west, and "White Cross Field" on the east.

The cross on the north was placed near the river, but was afterwards removed to the north bank, so that the stream was within the sanctuary, and its base stone still remains on the summit of the hill known as "Lady Cross Bank". The site of the cross on the south side of the town is unknown. The benefits of sanctuary were in early times very great, but latterly they came to be so grossly abused, that they were considerably curtailed under Henry VIII., and were finally abolished under James I., 1624.

Queen Etheldrida became abbess of the church of Ely and died there in 679. Her death was a misfortune to St. Wilfrid, as he desired to become Archbishop of the northern province, having York for his Cathedral with Suffragans under him. He however never attained this position, and his being styled an Archbishop is a mediæval fiction, as he was never invested with the pall. On the death of Etheldrida, Ecgfrid married Ermenburga, who was opposed to St. Wilfrid and influenced the King against him to such a degree, that he was compelled to leave his see, as he refused to consent to a division of his diocese. St. Wilfrid went to Rome to appeal to the Pope, and got a decision in his favour, but he delayed his return so long, that when he came back in 681, after an absence of eight years, he found that his church at Hexham had been raised to the dignity of a Cathedral and his place filled by others. He then became Bishop of Hexham, which position he held till 692, when Aldfrid (7th King of Northumbria), desired to raise St. Wilfrid's foundation at Ripon to the rank of a Cathedral. As this would have resulted in the curtailment of the latter's power, he objected to the project, and thus incurred the wrath of Aldfrid, who drove him from his kingdom. St. Wilfrid was absent till 702, and in the meantime made his third journey to Rome. Aldfrid died in 705, and Berectfrid, the regent of Osred, Aldfrid's youthful successor, was well disposed towards St. Wilfrid, and reinstated him in his churches at

Hexham and Ripon, which he held till his death in 709. He was buried at Ripon.

St. Wilfrid has been supposed to have been the fisrt Bishop of the See of Hexham. He was in reality the third who held that office, which was created in 681, during St. Wilfrid's absence, and against his wishes. Trumbrith was the first Bishop, but after ruling for three years he was deposed for misconduct. St. Cuthbert was then chosen, but never came, as he preferred the more retired See of Lindisfarne, and Eata accepted Hexham. Eata died in 685, and was succeeded by St. John of Beverley, a saintly man. St. John had only held Hexham for one year when St. Wilfrid returned home, and St. John retired to Inderawood, now Beverley, with which place his name is subsequently connected. St. Wilfrid was succeeded by his friend and chaplain St. Acca, who completed his work upon the church at Hexham, by adding to it many ornaments, and introducing a choir of trained singers to improve its services. He died in 740, and was buried at the east end of the church. Frethbert succeeded Acca, and was Bishop for 22 years; he died in 766. Alchmund followed and ruled the diocese for 13 years. Tilbert was consecrated in 781, and was followed by Ethelbert in 789. Eadred followed him and died in 800. Eanbert was his successor and ruled the See till 814, when he was followed by Tidfirth, or Tidfrith, the last Bishop of the See of Hexham. He is supposed to have left Hexham in 821 or 822, and to have died on his way to Rome. In the cemetery of the Monks of Wearmouth, which in that day was a noted part, was found a stone carved with figures, and bearing the name of Tidfrith in Runic characters. This is now in the British Museum, and is said to be the memorial of Tidfrith, who died in the monastery there.

The causes which led to the termination of the Bishopric of Hexham can only be conjectured. Lindisfarne and the

See of Hexham were merged into one, and Eandulf, then Bishop of Lindisfarne, became Abbot of the Church of Hexham.

In 875 Haldane, the Dane, sailed into the Tyne, and during the following year burned and pillaged the northern churches, Hexham amongst the others. St. Wilfrid's foundation never recovered from the events of this unhappy period. We read of more than one burning of the church and the dispersion of its inmates, and of several efforts at its restoration, both of the building and its constitution as a monastery. In the eleventh century the church belonged to the Bishop of Durham, then located at Chester-le-Street. At this period the property of the Church of Hexham was managed by a provost, and the benefice was in the hands of secular married priests. It was a hereditary property and passed from father to son. Ælfred Westou, Eilaf Larwa, and Eilaf the younger, are the names of three of the priests that have been recorded. During the time of the second Eilaf the conquest of England was effected by William the Norman. The Bishop of Durham fled from his See, and as the result of certain intrigues the Church of Hexham and the territory belonging to it passed into the hands of the Archbishop of York, and Hexhamshire became a detached portion of the County of York, but Eilaf retained the spiritual charge. In 1113 Archbishop Thomas II. of York reconstituted the Church at Hexham as a priory of Canons Regular, following the rule of St. Augustine, commonly called Austin Canons. The order of Austin Canons originated in the eleventh century. Eilaf dwelt with the Canons, but on the occasion of his last illness, with which he was seized while at Durham, he was persuaded to surrender all his rights to the new Prior and Convent. He died in 1138 and left three sons, one of whom, Aelred, Abbot of Rievaulx, was a man of note. At first the Canons were drawn from houses of their order in Yorkshire. They

ultimately reached the number of twenty-six, with a Prior and sub-Prior. They adapted the church and other remaining buildings of St. Wilfrid's time to their use, but before the close of the twelfth century they erected new buildings, which were unfinished in 1296, when the dreadful raid of the Scots occurred and portions of the church and other buildings were burned. The priory appears never to have been completed on the scale at first intended. The frequent incursions of the Scots, and other troubles, so impoverished the Prior and convent, that they had great difficulty in maintaining their full complement of numbers. They retained possession of the Church of Hexham, and the land connected with it, and from time to time acquired further property, until Henry VIII decided upon the dissolution of the monastic houses, and the seizure of their revenues to augment his exchequer, and to provide himself with the means of securing the goodwill of his dissatisfied courtiers. Commissioners empowered to carry out the Royal mandate reached Hexham on the 28th of September, 1536, where they met with the most determined resistance from the Canons, who, with the Master of Ovingham as their leader, arrayed themselves in arms and appeared on the roof of the church and on the tower. The story of the resistance of the Canons, and their subsequent betrayal by John Heron of Chipchase, is one of great interest and picturesqueness, and will be found at length in the preface to Vol. I. of Canon Raine's "*Priory of Hexham.*" Hexham was by no means the only northern monastery which rebelled against the act of dissolution; and the "Pilgrimage of Grace," which was an attempt on the part of the people to retain all the monasteries against the will of the King, came near to depriving Henry of his throne. Want of cohesion amongst the various sections of the insurgents in different parts of the country was the weak point of the movement, and after a fluctuating struggle of about five months, it was effectually put down by the deter-

mined action of the Duke of Norfolk, who executed a large number of persons for the part they had taken in it. A letter preserved amongst the State papers, and addressed by Henry VIII to Norfolk, ends with these cruel words:—

> "Finally forasmoche as all thise troubles have ensued by the sollicitation and traitorous conspiracyes of the monkes and chanons of those parties; we desire and pray you, that you repair to Salleye, Hexam, Newminster, Leonerdecoste, Saincte Agathe *(Easby)*, and all suche other places as have made any maner of resistence, or in any wise conspired, or kept their houses with any force, sithens th' appointment at Dancastre, you shall, without pitie or circumstance, nowe that our baner is displayed, cause all the monkes and chanons, that be in anywise faultie, *to be tyed uppe, without furlher delaye or ceremony, to the terrible example of others;* wherein we thinke you shall doo unto us highe service."

Edward Jay was the 26th and last Prior of Hexham, and was hanged. When the suppression was completed, fourteen out of the original number of Canons remained at Hexham. The remaining six, of the twenty who defied the Commissioners were no doubt hanged. Of the survivors, those under twenty-four years were turned out portionless, but the older ones were allowed forty shillings a year and a gown.

The site of the ancient monastery, with the buildings and some of the lands, the Hospital of St. Giles, the hunting lodge of Dotland Park, with other buildings and lands were granted to Sir Reginald Carnaby, on the 26th of November, 1538, and he converted the Prior's house at Hexham into his residence. The block of buildings, which he added on the west side still remains, with his arms and the date 1539.

Carnaby died in 1543, without an heir, and the Abbey reverted to the Crown. Queen Elizabeth gave it to Sir

Christopher Hatton, by whom it passed by purchase to Sir John Fenwick, the Lord of the Manor. The Manor of Hexham was co-extensive with the tract of land, which had been granted to St. Wilfrid by Queen Etheldrida, and which had passed into the possession of the Archbishop of York in the reign of Henry I. At this time it was church land held *in capite* of the Crown, and called the "Liberty of Hexham and Allendale," or more popularly "Hexhamshire." It was a detached portion of the the county of York. The Archbishops held their own courts at Hexham for the hearing of all cases occurring within the regality.

In 1545, Robert Holgate, Archbishop of York, exchanged the Manor of Hexham with the Crown for certain other manors in the county of York, which had belonged to dissolved monasteries, reserving for himself episcopal jurisdiction, and Hexhamshire was made a part of the county of Northumberland in 1571. The manorial courts were held in the Moot Hall, the bailiff being the chief governor of the town, who was regularly appointed by the lord of the manor, in the place which the Archbishop's seneschal had held previously.

The Manor was sold in 1571 to Sir John Forster, of Bamborough, K.B., Lord Warden of the Middle Marches. It devolved upon his son-in-law, Sir John Fenwick Kt. in 1600, who acquired also the Abbey and the property which had gone with it, together with the impropriation of the living. It remained in this family for three generations. Sir John Fenwick, son of the above mentioned, was killed in the battle of Marston Moor in 1644, while fighting on the King's side. His son and successor, another Sir John Fenwick, commanded a regiment in the service of the Prince of Orange, and was beheaded for high treason in 1697, having previously sold the Manor of Hexham to the second Sir William Blackett who died in 1705. His son, William, on his death, left the

estates to his illegitimate daughter Elizabeth in 1728, on condition that she should within twelve months marry his nephew, Walter Calverley. The marriage took place on the 29th August, 1729, and Mr. Calverley, who succeeded to the estates, obtained a private Act of Parliament in 1734, which allowed him to assume the name and arms of Blackett. On the death of his father in 1749, he succeeded to the baronetcy, and was styled Sir Walter Calverley Blackett, living in the Abbey at Hexham and spending large sums on the house and grounds, and contributing liberally to the repairs of the church. He died without issue, on the 17th February, 1777, when under the entail created by his Uncle's will, the estates devolved upon his cousin, Sir Thomas Wentworth of Bretton Hall, Yorkshire. This gentleman also assumed the name of Blackett, and died in 1792, leaving the estates to Diana, the wife of Thomas Richard Beaumont, Esquire, of The Oaks, in Darton, Yorkshire. On her death in 1831, they passed to her eldest son, Wentworth Blackett Beaumont, Esquire, who rebuilt in 1858-60 the present east end of the church at his own expense, and made Beaumont Street. He afterwards became Baron Allendale, being succeeded by his son, Wentworth Canning Blackett Beaumont, second Baron and first Viscount Allendale, the present owner of the property who presented the Seal to the town of Hexham, and disposed of the Abbey buildings to the County Council of Northumberland, and the Abbey grounds to the people of Hexham, that they might remain a park for ever.

After the dissolution of the priory, the cure was held by a stipendiary curate under the impropriator. In 1650, the curacy was valued at 20 marks per annum. Under the Bounty Act of 1703 it received an augmentation of £400, and became a perpetual curacy. In 1759, it was again augmented by a donation of £389 from Sir Walter Blackett, Bart.; and subsequently by another of £100 from Sir Edward

Blackett, Bart. In 1831, the endowment is stated to have amounted to £1,680.

Mr. Richard Fishborne, citizen and mercer of London, left by a will, dated 30th March, 1625, a large sum for the maintenance of preaching ministers, which money was to be disbursed by the Mercers' Company of London at their discretion. Of this sum £880 was spent in the purchase of the corn tithes of Erringside, and a house to found a lectureship in the Abbey Church at Hexham. Since that time there has been a succession of eleven lecturers, some of whom were at the same time curates. The Rev. Canon Henry Christopher Barker, M.A., when he was incumbent and lecturer, availed himself of an Act of Parliament passed in 1865, which provided that incumbents receiving corn tithes might assume the title of Rector, and assumed that title. The Rev. Canon Barker, M.A., resigned his position as rector of Hexham in 1898, and was succeeded by the Rev. Edwin Sidney Savage, M.A., and on the death of the former the Mercers' Company came to an arrangement with Viscount Allendale, the patron, so that the Rectory and Lectureship should be merged into one, and the patronage made alternative. The present Rector and Lecturer, the Rev. James Vaux Cornell Farquhar, B.A., was appointed in 1919 by the Mercers' Company of London. In 1836, Hexham was severed from the ecclesiastical jurisdiction of the Archbishop of York, and was placed under the Bishop of Durham. In 1882, when the Newcastle Chapter Act was passed, the ecclesiastical jurisdiction was transferred to the Bishop of Newcastle.

CHAPTER III.

CIVIL HISTORY.

PRIOR Richard, writing in the latter part of the twelfth century, states:—

> "In the province of the Northumbrians, a little to the south of the river Tyne, stands a certain town of moderate size, and sparsely inhabited, but formerly ample and magnificent as the vestiges of antiquity testify."

Aelred of Rievaulx tells us that when Eilaf the priest went to live in Hexham (in 1083 or very soon after), he found the population so scanty that for two whole years he was obliged to support himself by hunting and hawking. There was but one smith in the town at that time, another indication of its small size.

The battle of the Standard was fought at Northallerton in 1138, and on this occasion David I. of Scotland, moving southwards, made Corbridge his headquarters, and Hexham appears to have been unmolested. King John was at Hexham three times. First in 1202 he stayed 3 days, and was partly engaged in searching for treasure at Corbridge. Secondly in 1208 he visited Hexham on his way to Carlisle, and thirdly on his way to Durham.

Two most terrible inroads of the Scots occurred in 1296 and 1297, and the town was burned and sacked, as well as the priory. The most fearful cruelties appear to have been perpetrated on these occasions. The school was set on fire, and 200 youths who had been fastened into it, were burned to death. Old women and children were speared, and young women were carried away or mutilated. During the wars of the early part of the 14th century, Edward I. more than once visited Hexham on his way to and from Scotland.

During the miserable reign of the weak monarch Edward II. Hexham suffered severely from the Scots. Frequent raids occurred, and the priory was so impoverished that it never recovered the condition of affluence which it had begun to enjoy before the raid of 1296. These wars and raids must have prevented altogether the rise and progress of the town, as the inhabitants became demoralised and lived more by plunder than by industry.

David II. of Scotland occupied the town for three days in 1346 on his way to Durham, where he met his fate at Neville's Cross. Hexham appears after this to have been but little troubled by the Scots, excepting that minor raids occurred from both sides of the border, and in 1514, on the occasion of a raid into Scotland, Hexham priory sent its quota of men, and the priory flag was captured by the Scots and was appropriated as the town flag of the Scottish borough of Hawick, where it is still preserved. A replica of this flag hangs in the nave of Hexham Abbey.

The battle of Hexham was fought in 1464, near Linnels, two miles south of the town. The combatants were the youthful Henry VI. and Queen Margaret, who opposed Lord Montacute and his followers. The latter were victorious, and the young King and his mother fled for their lives. The Duke of Somerset was taken and beheaded, and buried in the abbey church. The men of Hexham seem to have been chiefly on the Lancastrian side, as when all was quiet, the King's peace was granted to all rebels and traitors within the lordship of Tynedale.

The men of Hexham, on the occasion of the suppression of the priory, appear to have sided with the canons, as they assembled in large numbers in the market-place while the parley between the sub-prior and the Commissioners was going on. Unfortunately many of them paid for their fidelity, or curiosity, with their lives.

John Leland, author of the "*Itinerary,*" who died in 1552, does not appear to have visited Hexham, as his mention of it is brief in the extreme, although he gives a long account of Corbridge. He says :—

> "From *Newcastel to Hexham* a xiiii. miles, and that way litle wood excepte at few places. There they reken not *Hexham* in Tindale, but as a liberty by itself. It is the market of *Southe Tindale.* The libertye of *Hexham* stretchithe a x. miles southe west one way."

William Smith, the author of "*The Particular Description of England,*" written in 1588, says :—

> "Hexham (called in Latin Hagulstandium) standith on the south syde of the river Tine, 14 miles west from Newcastell, and was in tymes past a shyre towne of all that countrey yet called Hexhamshyre, which of late years by Act of Parliament was united to Northumberland."

The Grammar School was founded by Royal Charter in the year 1599, and new buildings were erected for its accommodation in 1684. A full account of the ancient Grammar School and its foundation appears in Wright's "*History of Hexham.*" With the approval of the Charity Commissioners a new site has been purchased on the out-skirts of the town, and new buildings erected for the education of boys and girls. The former constitution has been modernized. Colonel L. C. Lockhart is chairman of the governors, and the headmaster is Mr. Chas. J. Rogerson, M.A., and the headmistress is Miss Alice M. Ellis, M.A., M. LITT.

We get a glimpse of Hexham in former times in the account of "*A Relation of a Short Survey of 26 Counties in 1634,*" by three Norwich soldiers, in which we read :—

> "And now when wee had thought that dangers were pass'd, wee met a Gulfe too, at the entrance into Hexam ouer the rapid Riuer Tyne, where for want of a boat or

bridge, wee were enforc'd in the vale of night to passe a swift deepe streame, ouer high great stumbling stones in such danger both to o^r^ horse and to o^r^ selves, as wee had not fortuneately happen'd on a Guide that knew the Foording place well, wee had there ended o^r^ Travells.

"Well ouer we got in safety, thanks to o^r^ Guide, and although wee found this Towne (Hexam) but small and the Inhabitants poore, yet was there in it 2. Fayre towers, w^ch^ were built as well there as in other places of these wild Countryes, to defend them against the Scots. Sure this Towne hath beene of greater note and receipt; for in her is a large Cathedral like Church, much defac'd and decay'd and now unseamely Kept. Here in this place there sometimes rested the bones of St. Cuthbert, brought hither from Holy Island neere Berwicke, and where sat 6 Bishops in succession, before the translation of the sayd Saint's bones to Durham. In this church there are some old Monuments of note, one of a Duke that was slaine in a battell against the Scotts. Neere adjoining to it is a fayre and handsome Abbey, wherein liueth a noble Knight (Sir John Fenwicke), that giueth free entertainm^t^. And to say something of o^r^ Inne, wee were as well accomodated w^th^ cheape and good fare, sweet lodging, and kind usages, as Travellers would desire."

Hexham does not appear to have played any prominent part in the Civil War, and it is but seldom mentioned during the 17th century.

A full account of Hexham in the middle of the eighteenth century by William Bell of High Shield occurs in "*The Gentleman's Magazine*" for 1755; in this we are told "There is a turnpike road very much used, of 70 miles extent from *Newcastle* to *Carlisle* across the island from sea to sea, leading along the Roman wall . . was made at the expense

of the whole Kingdom, because General Wade in 1745 could not go further than this town with his heavy carriages, by reason of bad roads, and rebels being then at Carlisle". The prices of provisions are significant "beef, mutton, lamb from 2d. to 3½d. pork generally 2½d. a goose 12d. at the latter end of harvest, or 2s. or 2s. 6d. at Christmas."

The parish registers show that during this century the population increased and that trades multiplied. A tobacconist is recorded as having died in 1698, but tanners, glovers, cordwainers were the most numerous class of craftsmen. The Fenwick family were living in the Abbey House, and the name of Lady Katherine Fenwick often occurs in the baptismal register, showing that she was in great request as a godmother. Her name has been cut with a penknife on the woodwork within the Leschman Chantry, which was then used as the "pue" of the Lord of the manor. At that time, good houses where light and comfort were considered much more than they had been or could be in the days of castles and pele houses, were taking the place of habitations which could be held only by force of arms. A few good stone houses of that century remain, but they are vanishing before the ever advancing tide of modern improvement.

Throughout the eighteenth century the town continued to increase and to gain importance as a trade centre and a market, and many improvements were made. Water was brought in and pants were erected for the inhabitants. The principal one was in the Market Place; it was octagonal in form with a domed summit, and bore the following inscription on a copper plate :—

EX DONO
ROBERTI ALLGOOD
ARMIGERI
ANNO DM.
1703.

WEST SIDE OF HEXHAM MARKET PLACE
AFTER J. W. CARMICHAEL

PUBLIC LIBRARY

This pant was destroyed in 1865, and not even the copper plate was preserved. When the Stuarts made their unsuccessful attempts to gain the crown in 1715 and 1745, the people of Hexham were on their side, and the name of James, the last and ill-fated Earl of Derwentwater is still spoken with veneration and affection. In 1745, General Wade encamped on Kingshaw Green, a little to the West of Hexham, while engaged in engineering the "Military" road, which is on the line of the Roman Wall, and runs from Newcastle to Carlisle.

On the 9th of March, 1761, there was a most serious riot in Hexham, in consequence of the dislike of the people to the election of the militia by ballot instead of being hired by the landlords as formerly. On this occasion the magistrates met in the town to hold the ballot, and anticipating some disorder they had procured the North York militia for their guard. About 5,000 people of both sexes assembled together, and being incensed at the presence of the soldiers, they insulted them in every way, and killed one of the Officers. The Riot Act was then read and the soldiers fired on the mob. The result was that 45 were killed and more than 300 wounded. The district was placed under martial law, many arrests were made, and one of the ringleaders was executed at Morpeth.

Through the generosity of Sir Walter Blackett a cross and covered shambles were erected in the market-place in 1766. In 1770 the ancient market cross was removed to Haydon Bridge, and has since been destroyed. The great flood of the Tyne in 1771 caused enormous damage and great loss to the people of Hexham, many being drowned, and all the bridges on the course of the river were carried away with the exception of Corbridge. The newly built stone bridge at Hexham, which was much further to the west than the present one, was destroyed. The existing bridge was built under Mr. Mylne and finished in 1793, and is very similar in design to the bridge over the Tweed at Coldstream.

During the nineteenth century Hexham was not behind in the march of progress. In 1824 it was first lighted with oil lamps, and in 1835 with gas. Water works were begun in 1864, and opened the following year. The Magistrates Court House in the Abbey was first used in 1838, it having previously been in the Moot Hall. The Public Health Act was applied to Hexham in 1853 and the first Local Sanitary Board was elected. The churchyard was closed in 1859, when the new cemetery was opened. "*The Hexham Courant*", the first weekly newspaper in the town was begun in 1864 and the "*Hexham Herald*" in 1868. In public educational facilities Hexham has not been behind other towns of a similar size. A subscription School was opened in 1813, but it soon proved too small, and was superseded in 1856 by the larger school buildings on the Seal. These were extensively enlarged in 1888 and have been again extended by the new boys school erected in 1910. There are also Roman Catholic as well as several private schools. Amongst its public buildings one of the most conspicuous and useful is that erected for the Town Hall and Corn Exchange, both under one roof. This was begun in 1864 and completed in 1866. One-third of this building is now owned and occupied by the Board of Guardians.

Hexham is well served by railways, as three different lines converge within a mile from the station. The Newcastle and Carlisle Railway, now a section of the North Eastern Railway, is one of the oldest in the country, having been opened in 1835 to Blaydon, and in 1838 to Carlisle. The Border Counties Railway, which connects Hexham with the North British system was begun in 1855 and opened in 1858. The Hexham and Allendale line was opened in 1869.

The sanitation of the town has been greatly improved of late years. A complete system of sewers and drains was laid in 1878, under the direction of John S. Hodgson, C.E., and in 1888 an ample supply of the purest water was brought from

17TH CENTURY HOUSES MARKET STREET.

the Ladle Wells, which are situated about 8 miles to the south-west of the town. The air is particularly pure and bracing, the country is well wooded and heather grows within two miles of the town. In the immediate vicinity there are many charming and beautiful walks, and the places of interest in the neighbourhood are described at the end of this volume. The two finest seventeenth century houses remaining in the town are to the east of the Abbey Gate house in Market Street, and are here illustrated.

CHAPTER IV.

THE ABBEY CHURCH. EXTERIOR.

THE best distant views of the town are those from Cross Bank to the north, Gallows Bank and Fellside to the south, and from the Hexham Hydro to the west. A good view is also obtained from the bridge and the banks of the river. The earliest known picture of the town is a china ink drawing by Buck, made in July, 1728, which is preserved in the Gough collection in the Bodleian Library, Oxford. It was published for the first time in C. C. Hodges's Monograph on Hexham Abbey.

The traveller approaching Hexham for the first time, either from the east or west, is naturally impressed with the very picturesque and somewhat foreign appearance of the town, which is situated on the south bank of the Tyne, half a mile from the river. The site is a nearly level plateau, having an average elevation of 75 feet above the river, and from which the ground rises on all sides, except that towards the north, where it falls rapidly to the level haughs, which skirt the stream for some distance on that side.

The Abbey Church, which is dedicated to St. Andrew, is the chief attraction of Hexham. It is, therefore, described before the other interesting features of the town. The best way to examine a church is to go round the exterior before entering to view the interior. This plan is therefore adopted, and in making the circuit the course of the sun is followed.

The east wall of the choir, which faces the Market Place, is of modern date. The history of this portion of the church has been one of architectural change. On the establishment of the Austin Canons here in 1113, they made use of the old

buildings of St. Wilfrid's time for many years, before they found themselves in a position to erect new ones. In the absence of documentary evidence relating to the building, we can only approximate the date of its erection by comparing it with buildings in other places, the dates of which have been ascertained.

The explorations beneath the floor of the choir in the summer of 1908, carried out by the late J. P. Gibson, F.S.A., and C. C. Hodges, revealed the foundations of an apse in the third bay east of the rood screen. This showed that the eastern part of St. Wilfrid's Church had been removed as early as 1153. This date is derived from the account by Aelred of Rievaulx, who was a Hexham man, of the translation of the relics of the saints of Hexham into a more honourable place and their being furnished with becoming receptacles and surroundings. The translation took place on the 3rd of March, 1154, and shows that the Norman Choir, of which only the foundation of its apse and some moulded and carved details have survived, was then ready to receive the shrines and coffers containing the relics.

This extension was soon found to be inadequate, as the new shrines would attract numerous devotees. It is not surprising that an entirely new church on a greatly extended scale was contemplated. It was laid out on the site of the cemetery which lay to the east of St. Wilfrid's Church. The new church was begun by the building of the choir, and the date of this may be given as about 1180. The east wall was built first, and the first section was carried up as high as the string course over the main arcades. This wall would contain lancet windows, arranged either in two tiers, as in the east ends of the abbey churches at Whitby and Rievaulx, or as a single triplet as at Tynemouth, or in the west end of Romsey Abbey. As the choir was built before the end of the twelfth century, the eastern lancets were possibly of moderate size, and failed to give the amount of light to the interior which

was desired, thus, at a later period, when glass had become less costly, and was much more extensively used, a change was made in the arrangement of the east wall, by the removal of the lancet lights and the insertion of a large window with "perpendicular" tracery. This was not the first change which had taken place in the east end of the church. It will be remembered that the Archbishop of York was lord of the manor of Hexham, and that the canons had no jurisdiction beyond the walls of the priory, which they could not extend without the Archbishop's permission. A deed of Archbishop Zouche's, dated at Cawood, 28th May, 1350, runs thus:—

> "To ALL, ETC.—William, by divine permission, Archbishop of York, etc. It having been intimated to him that the conventual church of Hexham is well-known to be situated in such a confined and narrow space that they *(the conventual body)* could not walk round it when making their processions, unless their ground be extended. In compliance with their request, we grant the prior and convent a piece of ground out of the unoccupied space of our Market Place, to be five feet in width, measured from the wall built between the conventual church and our Market Place, and in length from the Chapel of St. Mary in the Market Place, to the gate of the priory, as the space of five feet is extended in a line. And in this space the convent may erect a stone wall of equal height with the old wall in the same place, so that a sufficient space be left between the wall of the church and the wall aforesaid for them to pass round the church."

Which means that the canons were allowed to take down as much of their precinct wall as stood between St. Mary's Church and the Gatehouse, and rebuild it five feet further eastward. In the same manner the Dean and Chapter of Lincoln, in the year 1255, obtained from Henry III. a Royal license to remove a portion of the old city wall further east, when they extended their cathedral by building the "Angel

Choir." The immediate cause for this extension of the priory precinct at Hexham was that the range of chapels forming an eastern aisle had been erected in the second quarter of the fourteenth century, and had filled up the space, which had always been narrow, between the old east wall of the church and the precinct wall. The plan of the destroyed eastern choir aisle shows that there was a door at either end of it, and that it was inconvenient for the Sunday procession to traverse this aisle in front of the altars instead of passing outside as had been their custom before the erection of it. From the deed just quoted we learn that the first change in the plan of the new choir was the erection across and without its east end of a chantry aisle. This building was lighted to the east with five windows: all with square heads, the centre one being larger than the other four, and of a different design, and were separated with graduated buttresses crowned with pinnacles. At either end was a large window of five lights, which had segmental pointed heads. There was a door at either end, not placed centrally under the windows above, but considerably to the west, leaving as much room for the processional path in front of the altars as was possible. Exactly the same arrangement still exists in the chapels of the Nine Altars at Fountains Abbey and Durham Cathedral. The roof was of low pitch and ran at right angles to the axis of the church. The total height of this aisle was less than half that of the choir, so that the east window was not obscured by it. The date of this alteration is fixed between 1320 and 1350 by historical events and the deed just quoted.

Before another century had passed the old lancet lights were removed and a large traceried window, which entirely filled the upper portion of the east wall, was inserted. This window is shown in the earliest engraved view of the church in the first edition of "*Monasticon Anglicanum*," from which we see that it consisted of five lights, the centre one being wider than the rest. The tracery was of an ordinary form,

the mullions crossing in the head of the centre light with a quatrefoil above, and in the side lights the tracery was a simple sub-division. All the lights were cinquefoil headed. The remaining features of the front were few and simple. Octagonal buttresses enclosed the angles and terminated in pinnacles, which were contemporary with the east window, as they had a moulded string at the level of the parapets, and appeared to have been battlemented at the bases of the spirelets. The only unusual feature was a lofty pinnacle on the gable. This seems to have had a niche for a statue and was surmounted by a cross. It had its counterpart in the beautiful tapering and richly ornamented spirelet on the gable of the south transept of York Minster, crowned with the figure of a man playing a fiddle. The York spirelet was destroyed when the transept was restored in 1875, but the figure has been preserved. The east gable of Carlisle Cathedral and that of the very beautiful Collegiate Church of Howden are both crowned with pinnacles.

The drawing by Buck, dated July, 1728, which depicts a corresponding pinnacle on the north transept gable, shows that the building had remained unaltered from the date of the earlier view (1661). A view from the south-west in the "*Border Antiquities,*" dated 1814, confirms the other two. About 1730, or not long afterwards, the "perpendicular" window was removed and one of bastard Gothic character inserted. This was a five-light window with a transom and a large wheel as a centre piece. It is shown in the china ink drawing by T. M. Richardson, senr., which in 1813 was engraved for the third edition of the "*Monasticon.*" The upper portion of the east end, with the window, fell out and partly demolished the eastern aisle on the 9th September, 1828. The damage was repaired and the wall rebuilt by John Dobson, of Newcastle. He changed the form of the angle buttresses and pinnacles, omitted the one on the gable, but repeated to some extent the lines of the former window,

THE EASTERN CHOIR AISLE IN 1852

leaving out the transom. A movement was set on foot, about 1840, for purchasing the old houses which had been built against, and into, the east wall of the eastern choir aisle. This row of houses hid the view of the lower portion of the church from the Market Place, and there were only narrow passages at either end for exit to the west. When the houses were pulled down, the fine traceried windows in the wall of this aisle were disclosed, and it was intended to repair these and open out the arches between it and the choir. Unfortunately, the money collected scarcely sufficed to purchase the houses, and the scheme languished for want of support. After standing in a ruinous condition for some years, during which the weather was not its least enemy, the eastern aisle was swept away in July, 1858, by the so called "restorers" of the time. The church was re-opened on the 24th October, 1860, after having been closed for more than two years. The newspapers at the time testified that it had suffered more in the interval than it did in all the raids of the Scots.

The design of the present east end is based upon that of the beautiful eastern termination of the choir of Whitby Abbey. John Dobson, of Newcastle, was the architect. A cross, which was carved to crown the gable, is still thrown into a corner amidst other lumber, and has never rested on the seat prepared for it. Contemporary photographs show that it would have been possible to put the eastern aisle into a substantial state of repair, and R. W. Billings made a good drawing of a proposed restoration. This was not to be, however, and after a lapse of 510 years, the five feet of the Market Place, which the archbishop had given to the canons, was given again to the town, and the railings now in front of the church are on the line of the old east wall of the eastern choir aisle. Old engravings show the east end of the church when, and before, the houses were removed.

On the south side of the choir, the rebuilding extends to the first bay, and the easternmost window on this side is a

new one. A three-light traceried window was here, but it was removed and a modern copy of the older windows put in its place. There is no drawing of this window in existence, and only its plan is known. It was, no doubt, inserted to light the altar at the east end of the south aisle in the fourteenth century, which had become darkened by the addition of the sacristy. From the appearance of the second and third bays from the east, it is known that some later building, probably the sacristy or vestry, was erected here against the aisle wall. This has now disappeared, and the buttress between these bays has been cut away in its lower part, and the corbels which were inserted to carry the sacristy roof remain. The small door leading from the choir to the sacristy was in use up to 1830, when it was built up; but it was re-opened in 1908. The clerestory of the choir is an excellent example of Early English date, and the parapet on this side is original and has hitherto escaped "restoration."

The east side of the south transept is one of the most interesting portions of the church. The lower story consists of three bays, two of which contain large lancet windows, with well moulded details, and separated by boldly projecting buttresses or octagonal form, changing to the flat form in their upper portions, and terminating under a cornice supported on mask-head corbels. The point of change is marked by a triple-gabled arrangement of very original character. The southern bay of the aisle does not communicate directly with the church, but constitutes the east end of the slype, which is entered by a round-headed doorway of moderate dimensions. On either side of this doorway are square-headed windows, and above it is a segmental-pointed arch, which spanned an opening with a window, which has long been built up. Above this are two square-headed windows, of similar form and size to those below. The clerestory varies from that of the choir, chiefly in the shafts supporting the arcade being built in courses instead of being detached

monoliths. The cornice and parapet are also different, and the latter is manifestly of later date than the thirteenth century, and was apparently altered, together with the parapets of the transepts throughout, when the present low roofs were put on, probably in the fifteenth century.

The south end of the south transept is now the plainest part of the exterior, but it is by no means the least interesting. At the south-east angle is a buttress-like projection. This is a remnant of the north wall of the chapter house, and carries the plinth of the exterior and bench table of the interior of that building. The remains of the vaulting of the chapter house are to be seen on the wall facing the south. There is a vaulting shaft in the angle, and another further east. In the vestibule to the chapter house is an arcade carried along the lower portion of the south transept wall, and the greater portion of the wall surface above this is modern. The ancient ashlar facing, which had not been properly tied in with through stones, fell out at twenty minutes past ten on the morning of Easter Sunday 1878, and has been replaced with new stone. No effort was made to retain the ancient surface, nor the weather moulding of the dormitory roof, the most interesting feature of this wall, but a small portion of the weather moulding still remains on the buttress on the south-west angle. The door which formerly led to the dormitory and had long been built up, had its arch rebuilt in the form of a semi-circle instead of a segment, as it originally was. Three lancet windows of varying width are in the upper portion of the wall and rise into the present gable. The weathering of the dormitory roof was to be seen rising above the sill of the centre one, so that it must have been partially blocked. The gable is now of low pitch, and is finished with a plain moulded cornice. The angle buttresses terminate in octagonal pinnacles with solid caps.

Passing through the chapter house vestibule, we enter the cloister, and turning to the east we see the west elevation of

the south transept before us. It is divided into four stages by string courses. The lower one contains a blank arcade above a bench table, and at either end of the arcade is a doorway. That to the south is the west door of the slype, and is still in use. The other, now blocked up, was the eastern processional door, through which the procession left the church to go round the cloister to the western processional door. Above the arcade may be seen the row of stone hook-corbels, which supported the wall plate of the lean-to roof of the cloister alleys. The string above the corbels formed the weathering of this roof. Higher up is a plain stage, then another string, and then a range of four lancet windows. The clerestory is similar to that on the east side, and the parapet, as before mentioned, is a later addition.

The cloister is enclosed to the north by the south wall of the nave, which is of four different dates. The foundation is of St. Wilfrid's time and bore one of the main arcades of his church. At the east end is a short length of wall of the thirteenth century, erected with the south transept and carried up when the crossing piers were built. This was necessary to form a buttress to the south-west angle of the tower, and in the upper part of it is to be seen the east jamb of the clerestory, much weathered, and showing that the builders in the thirteenth century contemplated carrying out the whole church to a uniform design. The completion was never effected from various causes, and beyond the raising of the wall above the roof of the cloister, in the fifteenth century, the work remained unfinished. The lower part of the wall contains some interesting features, including a well-moulded base course. A large arched recess in the centre of the length was constructed to contain the carrells (or reading closets) of the canons, provisions for which, of various forms, are to be seen in many conventual churches. At Dryburgh there is an arch similar to the one at Hexham. Along the wall are the hook-corbels of the cloister roof. The western processional

HEXHAM ABBEY FROM THE SOUTH-WEST

doorway is close to the west end, and has well-moulded jambs and arch. At the east end is a small piece remaining of one of the buttresses, built about 1725, to support the tower. The whole of the remainder was erected in 1907-8, and is in the style in vogue in the fourteenth century. The elevation is divided into two stages marked by string courses, which follow the lines of those on the wall of the south transept. The lower stage has eight two-light windows, grouped in pairs, and filled with flowing tracery. The clerestory has five three-light windows, between which are flat pilaster buttresses, with gabled heads, and a plain moulded cornice and parapet crown the wall.

The north-west angle of the cloister is now closed, but from 1818 to 1907 an arched passage was available to give access to the area west of the church, formerly the stable yard of the Abbey, now the drill ground of the police. The visitor should enter this and see the west front of the church, the lower part of which is ancient and of great historical importance. To the right of the west door is a small piece of old wall of three dates. The base course is part of the work in progress in 1296, and shows that the claustral buildings had been completed on the east, south and west sides, when the raid of the Scots effectually stopped any further work being done for many years. The three courses above this base-moulding are of this date. Above is an irregularly-jointed area of wall built of Roman worked stones six courses in height, comprising twenty-one stones, two having cramp holes, which is all that is to be seen above the ground level of the west end of St. Wilfrid's great church, which the "*Chronicle of Lanercost*" informs us was remaining in 1296. It is a priceless relic, as, taken with the apse, the total length of the church is realised, and it also proves that the west end was square, and not apsidal, as some writers have assumed. The remaining old work is the second attempt to build the nave, at the close of the fourteenth, or beginning of

the fifteenth, century. The base course to the north of the west door, and the lower portion of the jambs of the doorway, are the only remaining details of this abandoned work. In 1795 a much larger amount of masonry on the south and west sides remained, as shown in Carter's sketches, and the south wall was apparently about thirty feet high at its western end, and contained the jambs of the west window on that side, with a length of the wall passage. The great buttress on the line of the main arcade is in its lower part ancient, and the base course is carried round it, and bears some good masons' marks. It is on a foundation of great Roman stones, which were laid for that of one of St. Wilfrid's western towers, and some of them are *in situ*.

The modern part of the west front is plain in character but effective, and has an air of Cistercian severity. A considerable extent of plain walling intervenes between the doorway and the string course beneath the sill of the west window, which is of five lights and filled with flowing tracery. The gable has a plain coping, and is flanked by octagonal pinnacles crowned by plain spirelets. The gable is surmounted by a cross of open work. The west end of the aisle retains the ancient base course as far as the diagonal buttress at the north-west angle. It has one window of three lights with flamboyant tracery.

The north side of the nave exhibits ancient remains of equal, and in some respects, greater interest than those in the west wall. The lower part of the aisle wall, three courses high, and for nearly its entire length, is the foot of one of the walls of St. Wilfrid's Church *in situ*; the stones are identical with those exposed in the outer walls around the town of *Corstopitum* in 1907, and the mortar is of the same composition and peculiar character and colour as that in the walls of the crypt. The lower parts of the jambs of the north doorway are fifteenth century work, as also is the extreme

eastern end of the aisle wall. A small part of the work of the thirteenth century of the time of the north transept remains at this end. In the modern wall above, a number of Roman stones have been built in to ensure their preservation. There are several sections of fluted pilasters from large buildings, probably the main gateways of *Corstopitum*, also pieces of finely dressed columns and bold, heavy torus mouldings. Five three-light traceried windows light the aisle, and a turret carrying the newel stair to the gutter is at the north-west angle. The parapet is plain and the clerestory is the same as on the south side.

The Tower is of two stages with an embattled parapet. The lower stage bears the marks of the housing of the original roofs on three of its sides, and the weathering prepared for the nave roof on its western side. There are also eight small doors, which open from the four newel stairs in the angles to roof gutters of the four arms of the church. Several of these doors are now built up, and those to the west, or nave side, have evidently never been in use. Beneath the points of the ancient roof lines are small openings through the tower walls, which gave access to the timbers of the original roofs. The second stage contains the belfry windows, two to each face. These were divided by mullions forming two lights, and branching in the head. Portions of the mullions remain where they were in one stone with the voussoirs of the window arches. The mouldings and details of the windows and blind arches vary on the different sides of the tower, and in some cases the capitals are left unfinished. Flat buttresses enclose the angles, but die into the walls before they reach the corbel table. This latter supports an embattled parapet with four embrasures on each side, which are evidently contemporary with the parapets added to the transepts. At the four angles are the bases of pinnacles, but whether these were ever completed or not is unknown. The earliest view of the

church shows the tower as it is. The pyramidal roof is clearly of ancient date, but the lead was stripped off and the slates put on in 1810. The vane is probably earlier than this date, but there is no record of the time when it was fixed. The moderate height of the tower will be observed, and it follows the rule of the towers of monastic churches in the north of England and Scotland, which were intentionally built of stunted proportions. Lindisfarne, Brinkburn, Hexham, Blanchland, Finchale, and Whitby may be mentioned as having either survived or been sketched before their destruction. It has been remarked (Builder, lv. 462), and the writers think significantly, that the towers of the northern monasteries were kept low that they might not be conspicuous objects to the Danish marauders, who looked upon abbeys as spots where booty was to be found.

The west side of the north transept is the finest part of the whole exterior. It is an excellent specimen of that rugged, native architecture, which is to be seen at its best in the Border Country. The lofty, octagonal buttresses are of unique design. The bold base course is the only one in England which carries the "dog-tooth" ornament, and the peculiar carved ornaments at the foot of the buttresses are not to be seen in any other church. The lofty lancet windows are of excellent proportions, and much wider than usually seen in such positions. The arch at the south end was prepared for the one aisle of the intended nave, and has now been opened out, and connects the transept with the new nave. The clerestory is the same in detail as that of the south transept. The treatment of the buttresses at the north-west angle is worthy of notice. The small lights indicate a newel stair, which is contained in this angle.

The North end of the transept is divided into three stages, as is also that of its aisle. The lower stage contained, until 1870, a large doorway of seventeenth century date. This

was inserted at the expense of the Mercers' Company of London, and was for long the principal entrance to the church. It was of good design and workmanship, having fluted pilasters, and a frieze ornamented with coats of arms associated with the Abbey, and was surmounted by a segmental arch. It was in those days thought to be out of keeping with the Gothic character of the building, and was remove and a pieced, of plain ashlar work put in its place. The effect of the long lancets with banded shafts to carry the window arcade must have had a very rich effect when perfect. The upper stage follows in a modified degree the detailing of the transept clerestories, but the mouldings of the arches are richer. The cornice is similar to that of the south transept gable, and is not decorated with quatrefoils, as has more than once been stated. The pinnacles are plain octagons carrying spires, rising from a string moulding. The buttress dividing the transept from the aisle is a bold octagon with the triple gables seen on the west side. The aisle window retires behind an arcade, as does that which once lighted the triforium. The last is now the only window which is built up. Previous to 1870, the lower portions of the windows at the north end of the transept, and those on the west side in the lower range, as well as the openings of the whole of the clerestory windows in both transepts were built up with ashlar. This filling appeared to be of ancient date, and may have been put in after the Scotch wars of the fourteenth century, partly for protection and also to save the cost of glazing.

The buttresses at the north-east angle repeat those on the east side of this transept. They are of considerable projection, but their chief peculiarity is the small carved finial, which rises from the sloped capping and terminates in an ornament resembling a fir cone. The aisle windows are well moulded, and the very uncommon feature will be noticed of the jamb mouldings of the windows being carried across the

sills. The cornice is partly hidden by the modern slating, but it may be seen on the north end of the aisle. The clerestory is but slightly different to that on the west side. A peculiarity of the buttresses on the east side should be noticed. It is clear that these were built against the wall, after the latter was raised almost to its full height, instead of being carried up along with it. There is a straight vertical joint between the buttresses and the wall, from the course above the base course to that under the string course at the head. This shows that mediæval builders adopted this mode of building, and that the absence of bond between two contiguous parts of a building or its details is not any evidence of varying dates or builds.

The north side of the choir repeats in its design the features which were observed on the south side, but it will be noticed that the clerestory has a much fresher appearance. This is owing to its being protected from the disintegrating effects of the sun's rays after frost, as the sun never shines on the north side in the winter. In the second and fourth bays from the east under the aisle windows, will be noticed two built up openings, the western one being arched. These were cart-holes for the purpose of carrying in materials during the erection of the building, and on its completion were filled up. The western opening was found to have been used as a monumental recess, when it was re-opened during the works of 1907-8, and the masonry which had blocked its interior was not replaced.

MONUMENTAL EFFIGY OF GILBERT DE UMFREVILLE. DIED 1307.

CHAPTER V.

ST. WILFRID'S CHURCH OF ST. ANDREW.

WITH the exception of the small part of the west wall already described, and some remains on the north wall of the nave, all that is left of this remarkable building is to be seen within the church, and it is convenient to describe it before giving an account of the interior.

We must remind the reader that Hexham is one of those churches, which from its initiation to the dissolution of the Augustinian Priory, was at one and the same time, both conventual and parochial. This dual use of the building not only had an important bearing on its history, but also affected its plan and arrangements. Most conventual churches may be placed in two groups; in the one, those which are the extensions of earlier churches, or entire rebuildings on the same sites; in the other, those built to a uniform plan on a new site, unencumbered by any earlier buildings. Hexham Abbey is in the former group, and the peculiarity of its plan and details cannot be understood unless an examination is made of the remains of its predecessor.

Great stress must be laid on the fact that St. Wilfrid's Church was at the time of its completion, the greatest and the most ornate in Britain, or even Northern Europe. Its greatest length was 165 feet, the extreme width across the transepts was 126 feet, and the outside width of the nave, 70 feet. It covered an area of about 11,700 square feet, which is only 300 feet short of that of the great Church of St. Mary, Nottingham, and much more than half that of St. Nicholas' Cathedral, Newcastle, and Holy Trinity, Hull.

To compare it with the pre-conquest churches, which can be seen entire, such as Escomb, Deerhurst Chapel, or Bradford-on-Avon, would be both misleading and confusing, owing to the great difference in their scale. Professor Baldwin Brown, in dealing with "The Architectural Standard of Saxon Buildings," impresses upon his readers that :—

> "the great majority of existing remains are those of the 'village' or 'parish' type, though fragments exist of at least two bishop's churches, Rochester and Sherborne, and of one abbey church of an important establishment at Peterborough,"

and having dwelt upon the replacing of the larger Saxon churches on the same sites by the vast and grandiose Norman cathedrals and abbeys, most significantly says :—

> "It is worthy of note that, of the important Saxon churches, the one which lasted longest into the mediæval period was amongst the earliest of all. At Hexham, it appears that Wilfrid's edifice of about 675, was still serving as the nave of the extended abbey church up to the devastation wrought by the Scots in 1296."

This was written in 1903, before the extensive foundations of the church had been seen, and when there was much diversity of opinion as to the plan. These doubts are now set at rest, and the manner in which the contemporary writers, who saw the building entire, extol its size and magnificence, we now know to have been fully justified.

The visitor to Hexham to-day can see enough of St. Wilfrid's church *in situ*, with sufficient remains of its architectural details and ornaments detached, to enable him to realise to some extent, its status amongst the great churches of that period.

The conception of the design and the plan were inspired and controlled by the larger churches of the basilica type,

which St. Wilfrid had seen in Southern Italy and in Rome. We are told that he brought artificers from Rome to carry out his plans, and it was this foreign character that so impressed his contemporaries in this country. William of Malmesbury says "that those who had visited Italy seemed at Hexham to see the glories of Rome revived before their eyes." "*The Chronicle of Lanercost*" also refers to it as "the basilica celebrated for its Roman work." This character and the very substantial nature of the building was also due to its having been built of Roman worked stones, of which an unlimited supply still remained on the site of the abandoned *Corstopitum*. The largest and soundest blocks were chosen and brought away, and added to the indestructibility of the building. Symeon of Durham, who saw Wilfrid's church in the twelfth century, says "it had a show of Roman magnificence, and stood long struggling with time."

The only contemporary church which has any parallelism to Hexham is Brixworth, which is also of the basilica type, and is 140 feet long and 64 feet in width. Brixworth is situated within the area of the lands in Mercia, which were owned by St. Wilfrid, and therefore it owes its majestic size and character to his munificence.

The plan of St. Wilfrid's great basilica at Hexham comprised a nave divided into five aisles transversely. The central portion had in the ground story main arcades of four bays on either side. The piers were apparently square, and were 23 feet 6 inches centre to centre. Between these great arcades and the outer walls were other arcades of much smaller dimensions, and these seem to have had circular monolithic columns. The outer walls were 2 feet 8 inches in thickness, and a long stretch of the one on the north remains *in situ*, standing three courses high above the ground level. The foundations of that to the south were seen in 1908, and a number of the stones of the lowest course were evidently

in situ. At the west end of the nave were two towers of considerable size, as their foundation courses, of huge Roman stones, were as much as eighteen feet square. Near to the west wall an area of old floor was found formed of squared blocks of stone ; the best of these have been laid down in the floor beneath the altar. The church had a main central area, or sanctuary, almost as large as the crossing of the thirteenth century church. The two lower steps to the west of this remain, and west of them an area of the original floor of the east end of the nave is *in situ.* The altar stood on a raised platform on the east side of the sanctuary ; the western part of this platform was found *in situ,* the great blocks being jointed with the peculiar Saxon mortar. This area was separated from the adjoining parts by stone screens with carved panels, and among the details identified are one panel, parts of others, and a length of a dividing pilaster. Over the altar, and to the east of it, was the arch of triumph, which had elaborate decorations in carvings and paintings. The eastern termination was the semi-circular apse, the lower courses of which remain, and a short length of straight walling, a little thicker than the apse wall, intervenes between it and the east wall of the sanctuary, which carried the arch of triumph. Within the apse a small part of the floor was found undisturbed, and shows that its level was below that of the sanctuary. In the apse, it is presumed, were stone seats in the bow for the priests, with the "frith stool" or sanctuary chair in the centre for the bishop. This was therefore probably the original position of the seat, and it is now placed immediately above its former presumed position. The church had great transepts, and numerous chapels and porches. The foundations of large parts of these were found in the cloister area in 1908, and in the churchyard north of the nave in 1910. The site of the cemetery was to the east of the church, and close to the wall of the apse are six stone coffins which have not been moved,

but their lids were found to have been lifted and their contents removed.

The large number of detached stones moulded and carved, which are of this period, can be divided into two groups, those which are portions of the details or ornaments of the fabric, and those which are monumental. All these relics are either built into the walls of the nave, or placed in the recesses in the north wall, or elsewhere, and will be mentioned in the account of the interior of the nave.

PRE-CONQUEST CROSS IN A GARDEN AT WARDEN.

CHAPTER VI.

INTERIOR OF THE ABBEY CHURCH.

IT will be convenient to begin the description of the interior of the Abbey Church with the slype, which is a passage through the eastern range of claustral buildings. This is invariably found in all conventual churches. It is usually immediately next to the church, and between it and the chapter house. In the case of Hexham and St. Frideswide's, Oxford (now the Cathedral), it is within the church itself, and occupies the lower storey of the south transept in both instances. The original use of this passage was to gain access from the cloister to the church, and also to the conventual cemetery, which was east of the chapter house and south of the choir, as well as to the precincts of the infirmary, and the buildings in its vicinity. One of the ancient uses of the slype was for carrying a dead canon from the chapter house to the cemetery; another, to serve as a parlour where the canons could meet their friends.

A small internal vaulted porch occupies the south end of the transept aisle, and on the west side of this porch is a massive arch, which carries the main wall of the transept. A modern doorway now affords direct communication between the slype and the south transept. This was inserted in 1870, replacing one with a semi-circular arch, which did not appear older than the eighteenth century, and 1725 was possibly its date, but it is probable that there may have been a doorway here originally.

The appearance of beauty, quiet, and solemnity of such a view as that of the Hexham transepts is a treat to be enjoyed to the full by those who see it for the first time. It is con-

CHOIR LOOKING EAST

venient, however, to leave the description of the transept until the choir has been described.

The choir is the oldest part of the present church, and the date when it was begun is about 1180. At this time the "Transitional" phase of Gothic architecture was drawing to a close, and the "Early English" was developing into perfection. Hexham Choir is, therefore, a very valuable example for critical examination and study, and it would be difficult to find any other building in Britain of its date, more delightful and instructive. It very closely resembles the nave of Jedburgh, the transepts of Pluscarden and Arbroath, the nave of Romsey, the transepts and choir of Rievaulx, and especially in showing the evolution of style, the nave of Selby.

As there is not any documentary evidence available in regard to the building of the new church, the reader will be glad to have the evidence for giving the date mentioned above. In the North of England are two, and further South three buildings of which the exact dates are known. The keep of the castle at Newcastle was begun in 1172 and finished in 1177. The Collegiate Church of St. Cuthbert, Darlington, was begun under Bishop Hugh Pudsey in 1192, and was unfinished at his death in 1195. St. Joseph's Chapel, Glastonbury, was built in 1184-6, and the older part of the Temple Church, London, was complete and dedicated in 1185.

The Austin Canons' new work of the choir progressed from the aisle walls to the main arcades, and from the arcades to the triforium and clerestory, instead of being carried forward from east to west, more or less in entirety, as was the more usual method. The aisle walls were first built, as the surrounding ground was unencumbered from the east wall of the transept of the early church eastwards, except for the area occupied by the new choir in 1153, and as much work as possible was carried out before this was removed. The

north aisle wall is five feet, and the south four feet, in thickness. This difference was made to give the greater strength on the side in most need of defence. The details of these walls are simple: a single window in each bay is deeply set, has a well-moulded arch carried on detached shafts, the capitals of which have the water leaf, or volute ornament, and the abaci and bases are square, and the sills are stepped. The vault is quadripartite, with well moulded ribs springing from the capitals of the piers on the inner side, and from corbels on the outer side. The east wall has been rebuilt, and the responds of the main arcade vary from the original ones, which are said to have had five carved capitals of the "Transitional" type.

The six eastern piers of the main arcades were placed clear of the apse of the Norman choir, and the western pair were clear of the apse of the early church, thus the remaining pair were the last to be laid down. The evidence of this order of building is reflected in the bases of these two piers in a most interesting manner, as eight out of the ten are alike, and retain the Norman type of square sub-bases, but in the case of those last worked they differ from the remainder and from each other. The three forms show the transition from the Norman to the later type in the sub-division of the pier into eight members, being carried out consistently from the bases to the capitals. The main arcade on the south side is somewhat earlier than that on the north, and as the choir appears to have taken at least 40 years to complete, and changes were made in various details as the style developed from the rapidly passing phases of the "Transitional" to the fully developed and more settled form called "Early English," details changed but slightly in general form during these succeeding 30 years. Some minor differences occur in the details of the main arcades, the most conspicuous being the presence in the hood moulding of the arches on the south side,

NORTH AISLE OF CHOIR

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of the dentelle ornament, which is one of the last traces of Norman influence to survive, and it occurs in a similar position to that at Hexham in the choir of Rievaulx Abbey. Most of the capitals are plainly moulded, but four on the north side have a sparing enrichment of carving, which is interesting, as it signifies the dawn of the period when the beautiful trefoil foliage was the staple ornament of the thirteenth century in England.

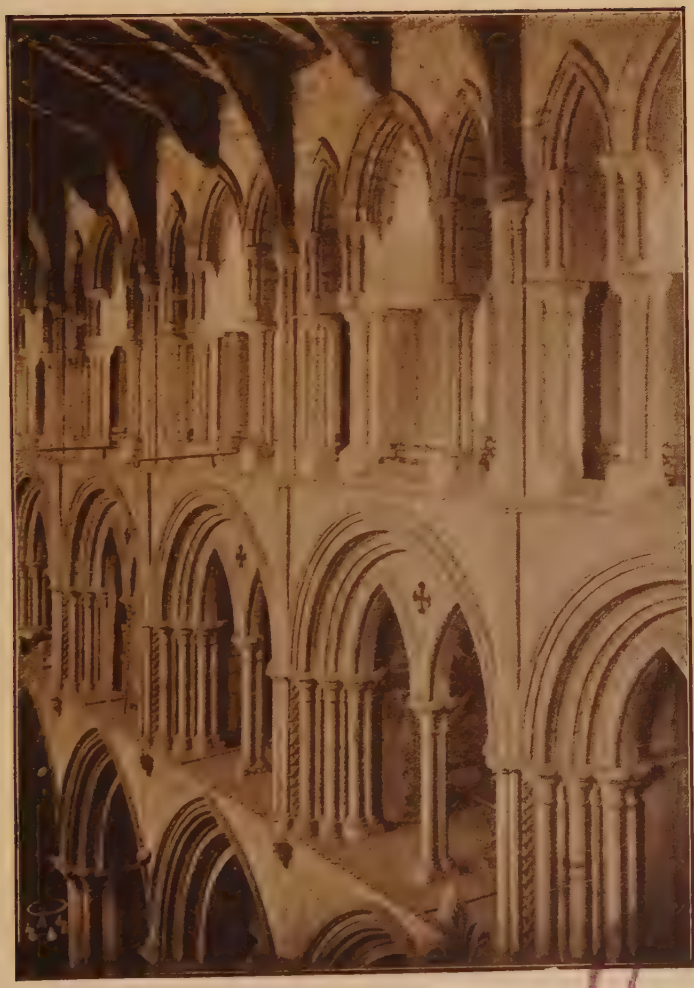
The triforium, or blind story, is the most striking feature of the interior, and is of such predominant size and scale as to demand some explanation. The prime cause of its having these unusual proportions was St. Wilfrid's Church being of the galleried form in which the triforium was fully developed, and used for the accommodation of a large number of worshippers. The second was probably the intention of the canons to follow the French manner in regard to the loftiness and relative proportions of the three stories, arcade, triforium, and clerestory of large churches, and to make the total height treble that of the width, instead of double, which was the prevailing English custom. During the interval of some years, between the level of the clerestory being reached and the ultimate erection of that stage in its existing form a modification of their first intentions was adopted, and the final stage was made much lower. It is noticeable that Hexham is a lofty church for its size, and this seems to be the result of the compromise. Whichever of these views we take, there can be no dispute as to the triforium being of more stately proportions than is usual in an English church of similar scale and magnitude.

The composition of the triforium is as simple as it is effective; one richly moulded semi-circular arch fills each bay, and is sub-divided into two pointed arches. Each jamb has three detached shafts carrying the various orders of mouldings, while a single shaft bears the sub-order at its

centre. There are many curious variations and some unfinished details in the jambs, and the pierced openings in the spandrils are of different patterns.

A period of something like a quarter of a century intervened between the completion of the triforium stage and the clerestory, during which a temporary roof covered the building. The putlog holes for this were found in the walls on the outer side of the clerestory wall passage in 1908. There is ample evidence in many large churches of this practice, and Peterborough Cathedral and the nave of Selby Abbey are two notable examples. A picture in a French MS. of the thirteenth century, depicts an unfinished church of the first class with a roof of thatch, clearly temporary, over the whole building at the clerestory level. The double character of the Hexham clerestory has received great attention and much comment, and is one of the most beautiful features of the church. There is a great difference between the details of the lower and the upper sections. In the first section the shafts are ornamented with the nail-head moulding, and the two central ones are monoliths, and at least three more of these were worked than were needed, as two are used at the south end of the south transept, and one in the triforium of the northern bay in the north transept. There is not the least trace of "Transitional" feeling in the upper section, all its details are of normal "Early English" character, and in viewing it from the level of the upper gallery the conclusion is reached that it was meant to be, and should be, of greater altitude, to produce a rhythmical design.

Vaulting shafts of triple form divide the bays, and rise from carved corbels in the spandrils between the main arches to the upper stage of the clerestory, and terminate with moulded capitals one course below the capitals of the clerestory arcade. The string courses encircle the shafts, which are monoliths in the triforium stage, but are coursed with



CLERESTORY AND TRIFORIUM NORTH SIDE OF CHOIR

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the wall in the clerestory. The wall is crowned by a moulded cornice, much broken, and one course below the wall plate of the present roof.

The roof of the choir is earlier than those on the transepts, is of somewhat higher pitch, and has more varied details. It was no doubt erected soon after the raids of the Scots at the close of the thirteenth and the early part of the fourteenth centuries.

Two additions to the choir were made before the dissolution. The first of these was the eastern aisle, which has already been noticed in the description of the exterior. From an æsthetic point of view this was a great improvement to the interior, as it made up in some degree for the want of length in the choir, which is now one of its faults. This aisle opened to the lower part of the east end of the choir by three arches, and two others communicated with the north and south aisles. The centre arch was behind the high altar, and was flanked by smaller arches on either side, serving as doorways for those officiating to go behind the altar. The same arrangement is to be seen in the great altar screens at Durham, St. Albans, St. Mary Overey, Christchurch and other places. All three arches were richly moulded, and those over the two doorways were surmounted by ornamental panels with tracery and crocketted gablets with carved finials.

The other addition was the erection of a vestry or sacristy on the north side of the choir, entered from the church by a doorway now again used. Its length was equal to two bays of the aisle. A piscina of fourteenth century date adjoins the doorway leading to it. A fourteenth century window which was inserted in the east bay of this aisle to light the high altar was destroyed in 1858.

When the travelling antiquary and draughtsman, John Carter, visited Hexham about 1790, he saw all the old ritual

arrangements of the choir complete. There were three steps at the third column, and one at the first from the east. The floor has been raised at its eastern end, and the stalls are now in their original position ; they are thirty-eight in number, and their canopies, which were cut off when the galleries were erected about 1740, are missing. They were probably similar to those remaining in Carlisle Cathedral.

The sedilia for the officiating priests consist of five oak stalls, the canopies are missing, and after a series of removals have been brought back into the choir, but are placed one bay west of that in which they formerly stood.

Two chantry chapels were erected in the choir and stood between the piers. They were both turned out in 1858, but have been replaced in their old positions. The earlier is that of the Ogle family, and was erected by Sir Robert Ogle, who died in 1410. The matrix and some portions of the brass remain in the large limestone slab in the floor to the north of the chapel, which was of oak, and was treated as lumber, and scattered. Most of the lattice of one side was fixed in the vestry in 1870, and other parts were in a lumber room till 1885. The old parts are all replaced, and some modern work added to make up the original. The coved tester at the east end was painted with the crescents of the Ogles. Over the altar on the east end was a most beautiful painting in three panels, in the centre Our Lord rising from the Tomb, with the Blessed Virgin Mary on one side and St. John on the other. On the opposite side and in the second bay from the east, is the chantry of Prior Rowland Leschman (1480-1491) ; which, after two removals and much mutilation in the nineteenth century, is again in its old position, but at a much higher level, as three steps were added in 1908, to raise the eastern part of the choir floor. The lower part is of stone curiously sculptured, and the western jamb of the doorway is the figure of St. Christopher carrying a long staff, but the

SOUTH AISLE OF CHOIR

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figure of the Infant Christ which he bore is broken off. Wooden lattices enclose the two sides and the west end, and are of great beauty, being the best specimens of the wood carvers' art in the church. The stone altar with its incised dedication cross and an aumbrey beneath it, remains, and above this, in place of an open lattice, are four framed panels, with paintings much obliterated ; the upper three show St. Peter, St. Andrew and St. Paul, the lower one The Instruments of the Passion. The altar tomb of the prior with his effigy, which originally lay on the south side of the chapel is now placed inside. It represents him habited in the dress of his order, with the hood of the cloak over his face, as was the custom after death. The head rests on a square pillow with tassels at the angles ; the hands are clasped, and on the feet are wide-toed boots. The ceiling is boarded and flat, and was divided into ten squares by moulded ribs. At the intersections were carved bosses, there being a row of complete ones, ten inches in diameter, along the centre, half ones at the sides and quarters in the angles. The most important of the series represented an angel holding a shield on which was the monogram of the prior, the letters R and L placed in saltire. This was lost in 1858, and now only some of the side and angle bosses remain. Many other parts are missing, but most fortunately drawings were made in 1790 and 1850, and it is quite possible to make a careful and complete restoration.

In the next bay to the west, and opposite to the Ogle chantry, is placed the ancient pulpit, a very curious piece of mediæval furniture. Formerly it stood on the east side of the wall which blocked the western tower arch and faced east, being used for the catechising of children on Sunday afternoons before the lecture. The children sat on forms placed against the rood screen, and picked the paintings of the saints upon it with finger nails and pins. It was also used for reading the litany, and the burial service at interments

in the church. It has fourteen painted panels with figures of saints, and the divisions are decorated with twisted bands, red and white.

Immediately behind the old pulpit the few remaining panels of the series of paintings known as "The Dance of Death" are fixed. These formed a portion of the groups of painted panels, which were after the dissolution fixed above the gallery front of the west side of the rood screen, and were taken down in 1908. They appear to have originally been in use as the reredoses of the minor altars, probably those in the eastern choir aisle. The remainder of the painted panels are affixed to the wall in the north aisle of the choir.

Higher up are placed the remaining portions of what are supposed to be the side screens of the choir, which have occupied various positions in the church at different times. Seven compartments remain, four being in one set and three in another, but it is clear that the series is incomplete, and in all probability it originally comprised the twelve bishops of *Hagustald*. Beginning at the west end, they are in this order: St. Alcmund, St. Eata, St. Wilfrid, St. John, St. Acca, St. Frethbert, and St. Cuthbert. The figures of Saint Wilfrid and Saint John of Beverley come together where the two portions of the screen meet. They are placed in the same position on the rood screen on the left-hand side of the opening. This seems to show that, in the case of the choir screen, they were intended to be on either side of a doorway, as being the position of honour. The paintings are full length figures, all vested in the richest robes. The two represented as archbishops are wearing the pall and bear the cross staff. The superior vestment is a chasuble or the cope, and the alb, tunic, dalmatic, gloves, and the jewelled mitre also appear, but there are no indications of the *infulæ*. Jewels appear on the backs of the gloves, and rings are worn outside them on

ANCIENT ALMS BOX

CHOIR STALLS

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the first two fingers and the thumbs. Five hold the pastoral staff of the crook form, with the crook turned outwards, and the heads of these vary in their ornamentation. The *nimbi* behind the bishops' heads are of large size, and are ornamented with varied conventional designs. The figures are seen to be standing, as it were, in alcoves, with floors of red and white lozenge-shaped tiles, and walls beautifully painted, or as if hung with embroidered drapery. It is unfortunate that the tops of all the panels have been cut off, and that they are not their original length, as we should have seen represented the poles and rings of the hangings, as in the picture of St. Oswald on the rood screen. Below the paintings are three-sided projecting brackets, on the lower parts of which appear the names of the bishops on the panels above in black letter characters.

The canopies over the figures are formed of several pieces, and have a solid foundation piece of three sides and considerable projection; flat on the upper side, but worked on the under side to represent a ribbed vault, with detached bosses at the intersections, many of which are gone. Three cusped and crocketted gablets are fixed to the foundation pieces, and between them are pinnacles, and four curved long ribs with large well carved crockets rise behind the pinnacles and terminate at the cornice. Between the panels are slender buttresses with crocketted pinnacles. Beneath the cornice is a series of painted shields bearing arms, of which seven remain in legible condition. The first is an eagle or falcon, above three octagonal rings, and possibly represents a falcon and fetterlock, one of the badges of Edward IV., in whose reign the screens were made; second, the arms of the Archbishop of York impaling the family coat of George Neville, who held office from 1464 to 1476, so this coat dates the screens; third, a plain cross for St. George; fourth, the arms of the King; fifth, Percy and Lucy quartered; sixth, Roger Thorn-

ton of Newcastle; seventh, a saltire for St. Andrew, or for Neville. Over the archbishop's arms are the words "*fundatores hujus loci*," the founders of this place, in allusion perhaps to the sainted bishops, but more probably to the bearers of the arms displayed below the words, some and perhaps all of whom were benefactors, and had contributed to the work or the building with which the fine and costly screen was associated. Roger Thornton's will shows that the Prior and convent were indebted to him in the sum of four hundred marks at his death in 1429.

Behind the painted screens are some fragments of carved woodwork, including two bosses from the choir, two lengths of a fine carved brattish, perhaps from the stalls. This displays between the leaves, eagles and shields alternately, the latter bearing a hunting horn and three W's, which may be the rebus of Prior William de Woodhorne, who held office from 1409 to 1428.

In 1858 the fine carved oak communion table of the Elizabethan period was broken up, and a portion of its top rail was used in the vestry table. The communion rails of the same period and the fine twisted balusters which supported them were acquired by the late Rev. W. Airey, M.A., and taken to Bramley Church in Hampshire, and are used there.

Amongst the detached pieces of church furniture is an ancient alms box, of mediæval workmanship. Carter's plan shows it fixed to the end of the book desk of the return stalls on the south of the rood screen. It is fashioned out of the solid, and the hollow is in the upper end of an oak post. The lid is of iron, and the hinges have *fleur de lys* terminations. There are two locks, and there is the necessary slot in the lid.

THE TRANSEPTS, LOOKING SOUTH

CHAPTER VII.

THE TRANSEPTS AND NAVE.

RETURNING to the architectural history of the building, it may be observed that the two eastern piers of the crossing are of the same date as the choir, and differ somewhat in their details from the western piers. It is also seen that where the arch mouldings spring from the eastern piers towards the west, they are of a different section to that of the greater portion of the north and south arches, and the whole of the western arch, but the soffit order (i.e., the inner ring of stones) is the same in all the four arches. This shows that when the choir was finished and the eastern arch turned, a small portion of the north and south arches was turned also, and a part of the north and south tower walls projected towards the west, as shown by the ragged joint above from where the mouldings change. The south end of the south transept was next begun, and the south wall carried up along with the slype, so curiously placed inside the church, instead of between the transept and the chapter house, as is usually the case. A small part of the west wall, as far as the north door of the slype, was built at the same time, and then the work proceeded along the eastern wall of the transept until the tower was reached. The three western arches of the crossing were then completed, and only as much of the transept walls towards the north as was necessary to form the abutments, including the arch which was intended to open to the north aisle of the nave. The west wall of the south transept was next erected, and a junction was made at the south-west angle.

The architecture of the south transept is fully developed "Early English," and is a very fine and early example of the

style; its greatest charm being the simplicity and restraint of its details. It is almost entirely devoid of carved ornaments and relies for its effect on a judicious use of plain mouldings, a very moderate amount of window surface, and blind lancets which vary and give character to an unusual proportion of plain wall surface. The arrangements of the plan, and the disposition of the windows and other features of the south and west walls was governed by the contiguous buildings to the south. On the ground level was the chapter house and its vestibule, and above the latter and the calefactory, was the dormitory, or dorter, a long room which abutted directly upon the south wall of the transept. The observance of the rule of the order required a direct communication between the church and the dormitory, hence the night stair, which always occupies a similar position in conventual churches. The slype at Hexham, being within the church, has caused the night stair to be made a more prominent feature than it usually is, and its vaulted roof forms a landing to it. Three doors open upon this landing. The largest led to the dormitory, and is now built up, another, in the south-west angle, opens to the newel stair, which ascends to the level of the clerestory gallery; and the third is in the east wall, and communicates with a small chamber covered with a segmental barrel vault with chamfered ribs. This room is over the internal porch at the east end of the slype, and occupies the space between the landing at the head of the stair and the floor of the triforium. It has been called the "Sanctuary Chamber," and was probably used by one who watched for those resorting to the church for sanctuary, or by the "sanctuary man," who may have lain here during the "days of grace," when he was under the protection of the church. It is lighted by two small windows towards the east, and in the west wall is a locker, but there is neither fireplace nor garderobe. The door is massive, and it and the door to the newel stair just mentioned, are the only original doors in the church. Under the night stair are a series of openings and

THE NIGHT STAIR

lockers, all of which were provided with doors. The eastern processional doorway, in the inner arch of which is the Roman monument of a standard bearer (found in 1881), has been placed, is now built up. It opened into the cloister close to the south-west pier of the tower, and is the largest doorway remaining. The aisle of the transept is of two bays, and is vaulted, as are all the aisles in the old parts of the church. In the south wall is a large aumbry and a piscina, showing that the aisle was divided into chapels. An incomplete oak parclose screen stands between the south column and the east wall and divides the aisle into two parts. The main roof differs somewhat from that of the choir. It is of lower pitch, the timbers are heavier, and more elaborately moulded and carved.

We will now consider the order in which the north transept was built. As in the case of the south wing, the east side was carried up, first, as high as the clerestory, then the north end and then the west side, until a junction was effected with the north-west angle of the crossing. There are indications of a pause before the clerestory was added, and also of a curious change in the original design at the north end. This consisted in the alteration of the position of the newel stair from the north-east to the north-west angle, and the raising of the gallery which crosses the north end to a higher level than was at first intended. This is shown by the built-up doorway between the triforium and clerestory levels, in the well of the newel stair at the north-east angle, indicating that the level of the upper gallery was at first contemplated to have been on a line with the capitals of the triforium. The north transept is later than the south, but still in the "Early English" period; the former was probably finished about 1220, and the latter about 1230, or later.

The architecture of the north transept is an example of somewhat richly ornamented "Early English," rather late in the style; and, though much more ornate than the south

transept, its effect is not nearly so pleasing, there being a certain amount of heaviness as well as want of suitable proportions in its details. The wall arcade is a good example, but is imperfectly planned, and carried out with insufficient skill and finishes awkwardly in several places in consequence. In the aisle the arcade was returned along the short low walls, which divided its length into three chapels, and were called "perpeyn walls." There was a clear space between their western ends and the piers for passage along the aisle in front of the altars. These walls have long been removed, but the church restorers (in 1870), being ignorant of the ritual arrangements, blundered by carrying the bench table beneath and the string course above the arcade, over the broken ends of the screen walls, and inserting new hood moulds, with blocks of stone for carved terminations, which never could have been there. The finest portion of this transept is the west side, where the wall arcade is surmounted by the lofty lancet windows, the soaring effect of which is very grand. Between them are narrow blind arches in which stilting is carried to the utmost degree, as it is also with great effect in the clerestory. Some of the carving in this transept is worth a close examination. The spandrils of the wall arcade in the aisle are enriched with carved foliage in relief. The corbels carrying the vaulting and the bosses are well cut, and the dog-tooth ornament is freely introduced. The triforium is more fully detailed than in the south transept, but its proportions are inferior. The clerestory is the same as that in the south transept, but with a little variation on the west side. The roof differs from the others in having a wall plate with carved flowers, and also moulded shafts to the braces, with grotesque heads. All the bosses had been removed at some former repair, but new ones were put up in 1877.

The nave, which was erected by the generosity of the late Mr. Thomas Spencer, and mainly through the exertion of the

WEST SIDE OF NORTH TRANSEPT

late rector, the Rev. Edwin Sidney Savage, M.A., from plans by Mr. Temple Moore, F.R.I.B.A., of London, was begun in 1907 and completed in the following year. It stands on the site of the main portion of St. Wilfrid's Church. The design is based on that of similar buildings of the middle of the fourteenth century. It consists of a main arcade of six bays, the eastern one being much contracted both in width and height, as it is inserted in the great buttress, built in 1725 to support the tower. The west wall contains a reconstruction of the old west doorway, and above is a large five-light window with flowing tracery. In the south-west angle is a small doorway, which is a restoration of the ancient one. In the middle stage of the south wall are eight long windows of two lights, arranged in couples, with varied tracery, and hood mouldings carried along the wall as a string-course. The wall passage is continued through internally at the old level in the south and west walls, and is reached from the small doorway in the north-west angle of the aisle. The lower portions of the jambs of this doorway are ancient. The clerestory is of five bays on either side, and the wall passage is again continued at the ancient level. The rear arches of the windows are flanked by open arches divided into two lights with traceried heads, and which are solid in the east bay, where interesting remains of the clerestory of the intended "Early English" nave are to be seen. All that was found of this was retained and the new work was adapted to it.

In the angles of the nave, four ancient carved stones were inserted when the present nave was built and used as corbels under the roof principals. That in the north-east angle has a fine head, which was a corbel to one of the vaulting shafts over the arches opening to the eastern aisle of the choir. (Plate 37: Monograph.) The other three were probably capitals to the wall shafts of the interior of the frater. (Ibid: Plate p. 32).

The south-west tower pier consists of two great responds, each of five members, facing to the north and east; and projecting from the massive walls on the west side of the south transept, and the south of the nave. The portion of the wall to a distance of six feet nine inches to the west of this is of thirteenth century work, and retains the south jamb of one of the doorways through the stone screen, which was to separate the nave from the conventual portion of the church. In the fine monastic churches of Tynemouth and Crowland, and the collegiate church at Howden, these stone screens remain in a more or less perfect condition, and demonstrate clearly the provision made for the dual use of the buildings. The vertical joint in the wall on the west side of the screen can be clearly seen up to the level of string-course under the sill of the clerestory, which has been cut away. At mid-height another string-course has been cut off, which shows that the thirteenth century builders intended to carry the main horizontal lines of the transepts through their projected nave. Abutting upon this long vertical joint, and to the west of it, is seen the wall of the fifteenth century, which was carried up as a buttress for the support of the tower, and was extended in 1725, but the masonry of the later date was removed almost entirely when the new nave was erected. The floor level of the thirteenth century is preserved around the remains of the stone screen, and is the height of two steps above that of St. Wilfrid's Church. The south and west walls in their lower parts are portions of the fifteenth century work. The long stretch of plain large ashlar beneath the windows is most effective, and is only interrupted by the inner arch of the old west processional doorway, which retains its ancient mouldings. In the southern jamb of the western doorway is a wall passage with its ancient doorway and steps remaining. This led to the dormitory of the lay brethren, which was in the upper story of the western range of claustral buildings. A similar example may be seen at Lanercost Priory.

15TH CENTURY PAINTING OF THE ANNUNCIATION
ON THE ROOD SCREEN

15TH CENTURY PAINTING OF THE SALUTATION
ON THE ROOD SCREEN

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The base of the western respond of the main arcade was found *in situ*, and in the opinion of such authorities as Sir William St. John Hope, F.S.A., and John Bilson, F.S.A., is of late Norman date, and if so, is evidence that when the canons built their new choir they at that time made preparation to build a nave. The horizontal joints of the courses of masonry break on either side of the respond, and it is of a typical Norman form. The west wall is seven feet in thickness, and contains another wall passage in the portion at the west end of the aisle. This retains many of its ancient steps, and led to the newel stair in the mass of masonry between the respond and the western butress, which gave access to the upper galleries and the roof.

In 1907 the writers were fortunate in being able to thoroughly investigate the lower portions of the north wall of the aisle of the nave. The greater part of its length to a height of three courses is of Saxon building and constructed of transferred Roman walling stones. The later masonry in the same wall, which includes the diagonal buttress at the north-west angle, and the jambs of the north-west doorway, with the base course adjoining, is of fifteenth century work. At the east end of this wall is an interesting fragment of the thirteenth century, close to the north side of the arch opening into the north transept, where there are indications of the aisle wall arcade being continued in the nave. This also is based upon, and shows many remains of Saxon work, and there are clear indications of the intention on the part of the canons to build a nave on the completion of the north transept and of similar character. The northern respond of the nave aisle arch is of great interest, and shows the best preserved specimen of the "dog tooth" ornament in the church; it was long protected by the masonry which filled the arch until the new nave was built.

The oak rood screen is the most important accessory which the church contains, and is interesting as being the only

wooden solid screen with a loft remaining in any monastic church in England. Of stone screens there are many examples, as well as of wooden ones of the open type, some carrying lofts, others merely the rood beam. The greater portion of the west side is in its original condition, but the upper cove, which projected from the front of the loft, and the cornice, are gone. The socket for the top beam may be seen in the pier to the south. A fragment which fits this cutting exists in a house in Hexham, and is doubtless a piece of the beam. The front of the loft is decorated with a range of niches which once contained figures. The canopies have been mutilated, and the ten pieces of fine tracery fastened to the five centre ones do not belong to the rood screen, and are in all probability parts of the cover of the pyx. The main beam, or breast summer, is on the level of the floor of the loft, and in a deep hollow moulding has twenty-two pateræ, and two halves at the ends. The thirteen in the centre bear the inscription in combined letters, there being a word on each patera :—

ORATE PRO ANIMA DOMINI THOMÆ
S PRIORI HUJUS ECCLESIA QUI FECIT HOC OPUS

In the lower part are four large traceried panels, which have evidently never been painted, separated by the opening leading to the choir and loft. A range of sixteen panels are below these, and have pictures of the bishops of Hexham and Lindisfarne. Their names are painted in white letters across the pictures, and many of these are legible and give the number of years the bishops held the see. At the beginning of the nineteenth century benches were placed against these panels for the accommodation of those attending funerals, and the pictures have suffered considerable damage in consequence. Two doors leading to the rood loft will be noticed on either side of the opening in the centre of the screen. An original stone newel stair remained on the south side ; this has unfortunately been removed, but as it has

THE ROOD SCREEN

not been destroyed, it can be replaced. Over the north side door, there is a painting representing the Annunciation of the Blessed Virgin Mary, and there is another of the Salutation over that on the south. In 1865 the gallery above was widened towards the east and the *pulpitum* enlarged, when an organ was erected. The panels and the traceries in the upper portion are mostly original, but have been moved and patched; they are decorated with paintings of sainted personages and bishops, the figures of St. Oswald and St. Etheldreda being the most conspicuous. As the rood screen was erected under Prior Thomas Smithson, who held office from 1491 to 1524, it is probably one of the last additions to the church before the dissolution.

The font is now in its correct position at the west end of the nave, and is of more than usual importance and interest. It has an enormous bowl on a stem consisting of a square pillar, the angles of which are ornamented with the "dog-tooth" flowers, and with circular shafts at the sides, with well moulded bases, but without capitals. The bowl is probably that of the font of St. Wilfrid's Church, and the base of a Roman column in a reversed position, hollowed out. It retains its drain hole and the cuttings on the margin, which show that it had a fixed cover. The old canopy, which had been broken up, but had fortunately escaped destruction, was put together, restored and completed from designs by C. C. Hodges in 1916 and erected on new steps to give it sufficient elevation. Advantage was taken of the presence of a Flemish carver named Ceulemans, who was a refugee residing in the town, and the carving was done by him, the construction being done by Hexham craftsmen.

Hexham has always been rich in its store of antiquities in a detached condition, amongst the more important of which are the large number of moulded and carved stones, as well as minor relics in both stone and wood. The numerous pieces

of worked stone of all dates, which lay in and around the church, received such an accretion at the time of the works of 1907-8 as to become an embarrassment, so it was decided to build a certain number into the walls of the new nave, also to form a range of recesses beneath the windows in the wall of the aisle, to receive those which would have suffered obscuration of their form or details by being built in.

Outside the aisle are seven large Roman stones. Three of these are from the fluted pilasters of some important building, probably one of the main gateways of *Corstopitum*, as similar pilasters are to be seen in several Roman gateways in Italy and elsewhere which have not been overthrown. There are also two lengths of a bold torus moulding which has occupied a horizontal position near the base of a building. In the fourth bay from the east, at the sides of the window, are two significant pieces, including a half-round pilaster and the drum of a circular column of limestone, which may have been used in the lesser arcade of St. Wilfrid's Church, forming, when complete, one of the "polished" columns mentioned by Eddius and Prior Richard.

Returning to the interior, more Roman stones are to be seen of richer character. In the south wall are five: that furthest east is the upper half of an altar on which a palm tree is carved in relief. This was taken out of one of the lowest courses of the south wall in 1907. The stone below it is a length of a moulded cornice, which has both the billet and cable ornaments upon it. The next is a small piece of a large sculptured panel fortunately retaining a finely cut head of characteristic Roman type. Next is another part of a moulded cornice with a leaf ornament above and square billets below. The last is a very beautiful specimen from a richly-carved cornice displaying birds in various attitudes associated with festoons of foliage. Turning to the west, it will be seen that two stones are on either side of the west doorway.

TRIFORIUM AND CLERESTORY IN NORTH TRANSEPT

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These are portions of the string courses which had occupied both external and internal positions in St. Wilfrid's Church. Lower down are parts of grave covers, of which the second is the most interesting, as it is of pre-Conquest date, and bears an irregularly sculptured cross in relief. The fourth is worthy of notice, as it is the upper half of a moulded horizontal grave cover in which great prominence is given to a large double-edged sword, the pommel resting on the base of a shield on which a circular cross *patée* on a stem is incised. This combination of symbols seems to have an allusion to the Knights Templars. At the west end of the aisle eight carved stones are seen in three rows. The first in the upper row was taken out near the top of the gable of the north transept in 1905, and is possibly from one of the heads of an upper window of St. Wilfrid's Church. The second is part of a capital from the same building, and appears to represent a lion, but the head is gone. The third is part of a string course of the same date, with an interlaced band. In the second row the first stone is also from a string course, but from the Norman choir, having the star ornament much used in the time of Henry I. The other is a Roman centurial stone found in taking down a house in the Meal Market, and was acquired by the late J. P. Gibson, F.S.A., and deposited in the church. All the stones in the third row are from St. Wilfrid's Church of St. Andrew. The first depicts a serpent in combat with some other beast, of which only a small portion remains. The other two are string-courses, one with interlaced work, the other with diminutive balusters in groups, alternately placed vertically and horizontally.

In the wall passage leading to the newel stair ten stones are built into the upper part of the walls. At the north end are two brackets, one bears the rebus of Prior Rowland Leschman, and is similar to one in the aisle of the north transept, and lay for many years on a rockery at the Abbey House: the other is from the lavatory, and is so much mutilated that its

original form is difficult to determine. On the east side are three voussoirs with zig-zag mouldings from one of the main arches of the Norman choir, next is a portion of a circular-sunk panel from the same source, and the other two are corbels from a wall head of Norman date, and may be from the ancient church of St. Mary, as they were found on its site. On the west side are two moulded capitals from the domestic buildings of the priory.

In the north wall of the aisle are seen two stones above the string-course; the one in the north-west angle is a Roman moulded stone with small billet ornaments; and to the east of the north doorway is another, also Roman, which is the springer of a finely-moulded arch.

Below the string-course, which runs beneath the window-sills, is a series of eleven recesses, which were formed for the purpose of receiving the large number of sculptured stones for which suitable positions had to be provided. Many of them had been lying about the church for years, but the bulk of them were found during the building of the nave.

Beginning at the west end, the first recess contains a portion of the Imperial inscribed slab, of which the greater part is to be seen in the crypt. The smaller piece was brought to light in March 1907, and had been laid amongst the large blocks forming the foundation of the south-west tower of St. Wilfrid's Church. The inscription is given in the account of the crypt.

In the second is a portion of a large Roman stone with sculpture in bas relief representing the worship of Mithras, and is of very great importance, as it is a pictorial rendering of the temple dedicated to that deity, the remains of which were uncovered at *Corstopitum* during the excavations made in 1907.

The third contains six stones: the largest is a complete grave cover of a boy, and is probably of the eleventh century. Below this are two scolloped capitals from the wall arcade of the Norman choir. The other three are Roman, and of minor importance.

The fourth contains a piece of Saxon sculpture which represents an angel.

In the fifth are three stones; a fragment of Saxon sculpture of doubtful position. A hog-backed grave cover, the ends only broken off, and ornamented on the upper sloping sides with interlaced bands between double-roll mouldings; a small portion of the ridge is but slightly damaged. This was found by C. C. Hodges on the 18th of April, 1907. It lay on its side on the top of the old south wall of the nave, and had been used as a filling in the heart of the wall. Its date is probably in the 8th century. The last is a part of the head of a monumental cross with rich interlaced ornament on all sides, and is equal in character and richness to the crosses at Ruthwell and Bewcastle. It was found in the foundation of the apse of the Norman choir by the late J. P. Gibson, F.S.A., on the 7th of May, 1908. Its date may be as early as the end of the 7th century.

The sixth contains one of the most important details of St. Wilfrid's Church remaining. It is one of the panels of the stone screen which enclosed the high altar, in the sanctuary, or tribune, at the east end of the church. The marginal mouldings have been chipped off, as the stone was laid in the floor of the triforium of the south transept in the thirteenth century, and was removed and placed in its present position so that it might be seen to advantage.

The seventh has three grave covers, built in, and five other stones; the largest of which is the hog-backed grave cover found in 1831 when a grave was being dug in the north

transept; below it is the TVNDVINI stone, a Saxon headstone found in Beaumont Street in 1911, purchased by the late J. P. Gibson, F.S.A., and deposited in the church. A piece of Saxon sculpture, probably part of the abacus of a capital, and two lengths from the main string-courses, both from angles, ornamented with interlaced bands, and a fine rendering of a hound running, all from St. Wilfrid's Church, complete the series.

The eighth contains a very beautiful example of Saxon carving of Italian character, which probably came from the stone sanctuary screen. Two portions of the same or a similar panel from the same source, are now in the Cathedral Library at Durham, where many stones from Hexham are to be seen, including the greater part of the cross of St. Acca.

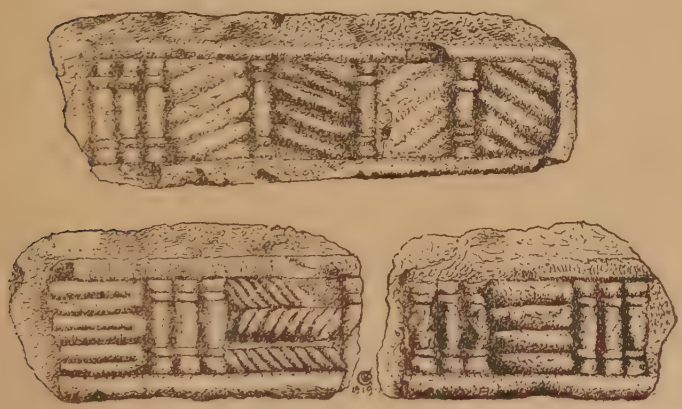
The ninth contains six pre-Conquest fragments, the most important of which is part of what was once a large sculptured slab with carving on three adjoining sides, and is no doubt a part of one of the many panels with which St. Wilfrid's Church was adorned. In was found in the garden of Abbey Gate House by the late Dr. Stokoe, and was deposited in the church in 1907 by Dr. C. R. Kendal. The remainder are all parts of Saxon monumental crosses, from the cemetery which lay to the east of the church of St. Wilfrid's time.

The tenth is occupied by the upper part of the shaft of a Saxon monumental cross found on the site of the calefactory in 1870 by the late Canon H. C. Barker. One face and two sides retain their interlaced ornament, but the other face has been chipped over.

The eleventh is filled with three piscinæ, stoups, or holy-water basins; and two alchemists' mortars. The earliest piscina is of pre-Conquest date and of square form, the angles ornamented with double spirals reversed. It is unfortunately incomplete, but a perfect example identical in form and

ornamentation is preserved in the Saxon church at Lastingham in Yorkshire. The next was found in 1907 in the foundation of the wall close to where it is now placed. It is of Norman date and is contemporary with the destroyed choir of that period. The third piscina is a very beautiful example of the pillar form of the date of the existing choir. It had been built into the buttress, which in 1725 was erected against the north-west pier of the tower, and was removed in 1908. The two small mortars differ in form, but both appear to be of pre-Conquest date. The circular one was found in the Meal Market by C. C. Hodges in 1883, and the square one by John Gibson in 1913.

Laid in the floor at the east end of the nave is a piece of a thirteenth century grave cover which bears the word SECVNDVS, the contraction sign, standing for VS, is identical with that used in modern times for "query."



THREE SECTIONS OF STRING-COURSES WITH DIMINUTIVE BALUSTERS FROM ST. WILFRID'S CHURCH.

CHAPTER VIII.

SEPULCHRAL MONUMENTS.

THE only monument which is in its original position is the fine altar tomb with an arched canopy, between the angle of the north aisle of the choir and the adjoining pier of the north transept. Tradition has assigned it to Alfwold, or Ælfwald, King of Northumbria, who in 788 was murdered by a party of conspirators at a place called Cithlecester, near to the Roman Wall. The tomb is of such a sumptuous character that it may well commemorate a royal person, and although it was erected at the close of the thirteenth century, it does not follow that it is not the cenotaph of the murdered King. It has been opened more than once, and on the last occasion was seen to contain only disturbed bones. The massive limestone slab on the basement is sculptured on its upper side with a beautifully-drawn design depicting a vine, which rises from the mouths of two masks, and the stem, after throwing out branches with many large leaves, and a few small clusters of fruit, culminates around the head of a cross formed of vine leaves, and more deeply incised than the remainder of the design. The canopy is most elaborately moulded, and is finished with a pointed coping returned in the centre, where it ended in gablets now broken away. There are also sculptured brackets for lights, and a very delicately carved gabled canopy and bracket for a statuette, remains in the south-east angle.

An old plan of the church made in 1819 shows a tomb between the south-west angle of the choir and the adjoining pier of the south transept, and corresponding to the position of Ælfwald's. This was of Renaissance character, and was probably erected in Elizabeth's reign. It was removed in 1858. Some fragments of it are in or about the church.

There are five sculptured effigies, only one of which lies on its original altar tomb. They have all been moved many times, and the original positions of four are unknown. The earliest is now placed on the north side of the choir, near the west end. It was used as a headstone, and was in an upright position in the churchyard, half sunk in the earth, but was brought into the church in 1890. The letters upon it refer to the misappropriation. Its date is towards the close of the thirteenth century, and it appears from the costume to represent a civilian.

The next in date commemorates a lady. It was found buried in the churchyard about 1750, and was brought into the church and laid in the north transept. It is now on the south side of the choir. The costume is a long loose robe with tight sleeves, and the head-dress a wimple of the latter part of Edward I. time. The head rests on a large square pillow, but the animal against which the feet rested is entirely gone. The material is a hard white close-grained stone not local.

The earlier of the two knightly effigies is that which has, by some writers, been assigned to one of the Boltby's, who owned the barony of Langley. It more probably represents Thomas de Devilstone, who gave the manor of North Milburn to Hexham Priory, and died in 1297. He is seen clad in chain mail, over which is a sleeveless surcoat. The long sword hangs by a strap to a waist-belt. On the left arm is a shield suspended over the right shoulder by a guige. The shield bears the arms, *on a fess, three garbs.* The feet are resting against a lion, and against the right foot, which lies over the left, is the figure of an angel in supplication, the head and shoulders of which are gone.

The other is no doubt that of Sir Gilbert de Umfreville, Lord of Prudhoe, who died in 1307. The costume is the same as the earlier effigy, but of superior workmanship. The

sword has a large pommel, and hangs from a plain belt. The shield bears the arms cut in relief, *gules, a cinquefoil within eight crosses patonce or.* The slab on which the effigy lies has a broad chamfer, which at the head, feet and sinister side is charged with a number of small animals, but the dexter side has ball flowers, a very rare ornament in Northumberland and Durham. The iron pins which remain in the slab show that the tomb was covered with a hearse.

The fifth effigy, that of Prior Leschman, has been described in the account of the choir.

The oldest sepulchral memorial in the church, but which does not belong to it, is the large Roman funeral slab in the south transept. This was found beneath the floor of the slype in September 1881, in one of the remaining foundation walls of St. Wilfrid's Church. It was raised and fixed at the expense of the churchwardens. It commemorates a young patrician Roman who held the rank of standard bearer, and perished at the age of 25, and was buried in the cemetery at *Corstopitum.* The slab is the largest of its class that has been found in England. It is a stock design used largely all over the Roman Empire, and represents a mounted soldier riding over a prostrate barbarian. In this instance the details of the figures are of great interest. The soldier is well armed, he wears a helmet with high crest and plume, and round his neck is a torque, which indicates his high rank. In his right hand he carries the standard, which displays the sun god in a circle. The long sword is sheathed, and no other weapon is seen. The horse is amply harnessed, furnished with martingales, covered with a square-cut saddle-cloth, and shod. The barbarian is naked, and carries a large oval shield by a strap with his left arm, while his right hand grasps a short leaf-shaped sword of strikingly different form to that worn by his conqueror. Below the sculpture is a sunk panel with ansated ends, in which is the inscription :—

THE ACCA AND OTHER CROSSES IN THE CATHEDRAL LIBRARY, DURHAM

DIS. MANIBVS. FLAVINVS
EQ. ALAE. PETR. SIGNIFER
TFR. CANDIDI. AN. XXV
STIP. VII.H. S.

To the gods the shades Flavinus
standard bearer of the cavalry of Petriana
of the white troop twenty-five years of age
and seven years service is laid here.

A portion of a Roman stele showing the head and bust of a female beneath a semi-circular headed alcove is in the third recess in the nave.

The earliest recorded interment at Hexham is that of St. Acca, who died in 740, and was the successor of St. Wilfrid. Symeon of Durham, who wrote in the twelfth century, relates that—

> "His body is buried beyond the wall to the east of the church of Haugustald, over which for 24 years he exercised pontifical authority, and two stone crosses, ornamented with wonderful carving, are placed, one at his head, another at his feet. On one of them, that which is at his head, is an inscription stating that he is buried at that place."

The greater part of the cross from the head of Acca's grave in four pieces, and many other relics of the same period have been taken from Hexham, and are now preserved in the Cathedral Library, Durham. These are all fully described and illustrated in a valuable work by Professor Haverfield and the late Canon Greenwell. A replica of Acca's cross was erected, by public subscription, and placed in the cemetery at Hexham, to the memory of the late Isaac Baty, in 1894. It was designed by C. C. Hodges.

The portion of a cross shaft of the same period preserved at the Spital near Hexham, which is on the site of the hospital of St. Giles, and now the property of Mr. James J. Kirsopp, J.P., is the finest specimen of the work of St. Wilfrid's school of artificers next to Acca's great cross, and in size, beauty and importance must have rivalled the great crosses at Bewcastle, Ruthwell, Gosforth and Sandbach.

There are two complete Anglo-Saxon grave covers of great interest. Both lie on the floor of the choir. The more important one was found in May, 1908, close to the large stone coffin which lies almost touching the wall to the south-east of the apse of St. Wilfrid's Church. The coffin is of better and finer workmanship than others of the same period which have come to light. It is hollowed out of a block of stone and was empty when uncovered. The lid, a stone slab which clearly belongs to, and fits it, was lying close by. There is every reason to suppose that this is the tomb of Acca described by Symeon. The cover is broken on the dexter side along its wider part. This damage occurred at the time of the building of the present choir, as the sleeper wall between the pier bases passed over it. The cover was taken out and lies in the western bay of the south aisle of the choir almost immediately over the place where it was found and originally rested. The dressing of the surface will be seen to differ altogether from the manner of later times. It is pitted all over and was worked with a pointed hammer and the punctures left in their rough state. The raised cross is of a very archaic form and its foot is of the paddle shape, which was adopted for the purpose of obtaining a firm hold in the ground when it was fixed in an upright position.

The other Saxon grave cover lies against the wall of the north aisle of the choir. Its angles are moulded with a double bead, and the cross upon it is produced by incised lines and the form of the head is identical with those of the standing

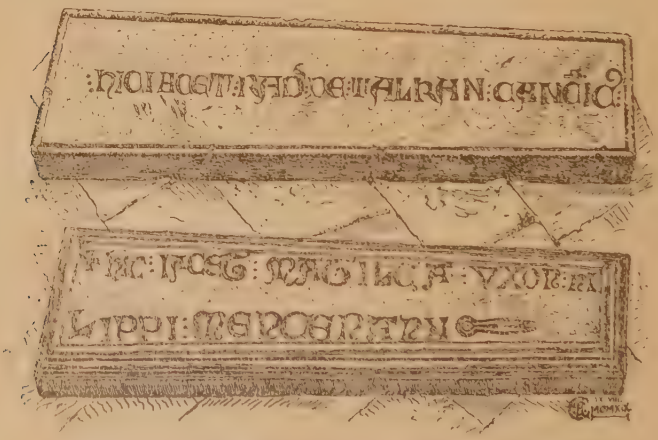
crosses erected in the seventh century, and it has the earliest form of expanded base. The lines of the stem are not straight, and the reason is that the incisions were made by drilling a series of holes by means of a reed drill with sand and water. These were afterwards joined. The upper surface of the stone is that of the rock as it lay to the day, and has not been dressed.

The remaining monumental stones of the pre-Conquest period have been referred to in the account of those in the nave.

There are four grave covers of the Norman period, the eariest of which is that of a boy with the words "*Puellus Jurdanus.*" It is of coped form and has curious sunk ornaments, crosses of various kinds and a small sword to indicate the male sex. Another complete cover, also of coped form was found in March, 1907, close to the north wall of the nave, and is now laid in the aisle of the south transept. It is of unusual length and the only symbol upon it is a chalice incised near the head and of the type in use in the eleventh century. A third is a portion of a coped cover of the class known as "*domus ultimus*" alluding to man's last house. It is now in the north aisle of the choir. The last example of this period is the upper half of a flat cover of tapering form with a sword deeply incised, and the surface covered with diagonal tool marks indicating an early twelfth century date. It was found in the churchyard in 1909. This is now in the slype, where are also five complete memorials of the departed canons from the twelfth to the fourteenth century, which are a most interesting group, as these were all found lying *in situ* in the conventual cemetery, on the south side of the choir, in September, 1830. Only the complete slabs were kept, the broken ones being used to repair the walls of the church. The remaining grave covers in the church are in the choir. In the north aisle is a headstone of the thirteenth century

with a cross *flory* on both sides. In the same place is the upper half of an altar tomb of late fifteenth century date. This was in the north aisle of the choir in Carter's time, and he made a sketch of it.

In the south aisle are six grave covers. The two laid in the floor just within the south door are of pre-Conquest date and came from the Anglo-Saxon cemetery. The socket holes for standing crosses are in each, and one of them has double mouldings on its angles. The fine memorial of Matilda, the wife of Philip the mercer, with the shears incised, which was found to the west of the north transept in 1841, is here, and close to it is a small example with a raised floreated cross found in the same place in 1909. Adjoining the Ogle chantry are two large covers, one with incised lines along the centre and beaded angles has lost its head ; the other is one of the group found in 1830, and bears the finest specimen of Lombardic letters in the church.



MONUMENTAL SLABS OF A CANON AND OF MATILDA, THE WIFE OF PHILIP THE MERCER.

SAXON CRYPT OF ST. WILFRID'S CHURCH

CHAPTER IX.

THE CRYPT OF ST. WILFRID'S CHURCH OF ST. ANDREW.

THE known Saxon crypts in England still existing are six in number, and are at Hexham, Ripon; Brixworth, Northamptonshire; Repton, Derbyshire; Wing, Buckinghamshire; and Sidbury, Devonshire. Hexham is the most important of them all, as its date is known with certainty, and it escaped any alteration or mutilation during the middle ages. Its counterpart at Ripon has not been so fortunate, and in this respect, as well as in size and construction, is inferior, as it is also in archæological interest, for it is built of stone locally quarried, while its contemporary at Hexham has its importance greatly enhanced from the circumstance of all the stone used in its formation having been brought from the ruins of the Roman town of *Corstopitum*.

The crypt cannot be understood, or its great historical and ecclesiological value appreciated, unless it be compared with similar structures on the Continent, which have survived to our own day. Professor G. A. Baldwin Brown has stated, and no doubt rightly, that the prototypes of these underground chambers are to be found as frequently in the early Christian churches in Gaul and Germany as in Italy. They may be divided into two groups; those which were formed for sepulture, and for the special reverence of a particular saint or founder of the church, and for the accommodation of a tomb and free access to it by the faithful; and those which were arranged for worship, and the exhibition and adoration of the sacred relics of departed saints. The chambers under some of the churches in Rome and elsewhere

termed "*confessio*" (from "confessor," "martyr"), for the reception of a sarcophagus containing the remains of the saint, belong to the former group. In the same category may be placed the English examples at Brixworth, Wing and Repton, and the destroyed early crypt of Archbishop Odo's church at Canterbury. These have a central area in which the sarcophagus could be isolated and access had to it by surrounding passages. Hexham and Ripon are planned in an entirely different manner, and were clearly intended for another form of worship, rather than sepulture, which is proved by the words used by Prior Richard:—"*Criptis et oratoriis subterraneis*"; and are the only examples of their particular form which are available for examination and study.

The position of the crypt is immediately to the west of the area assigned to the tribune, so that all the passages should be clear of the high altar. The plan consists of four chambers varying in size, and grouped together, and three passages for entrance and exit. The arrangement of the component parts is a clear indication of their mode of use. The largest chamber was for the exhibition of the relics to the faithful. The next in size was for their assemblage, a few at a time, and the two at the western ends of the passages were to prevent congestion at the doorways. The western passage was the entrance for the worshippers from the body of the church, and the northern one for their exit at a point to the north of, and outside, the stone screens of the tribune. The southern passage was for the use of the priests, and the entrance to it from the church was within the tribune. The recovery of the plan of St. Wilfrid's Church in 1907-8 has made this use of the passage clear, and the reason of the difference in the length of the arms of the passages, running north and south, is now fully understood. The size of the crypt was governed by the width between the great arcades of the superstructure, which were of such magnitude that any encroachment of the underground chambers upon their

foundations was undesirable. This is a direct proof that St. Wilfrid's Church at Hexham exceeded in scale that at Ripon.

The details of the construction are of unusual interest, particularly the mode of covering the various parts. The two main chambers have semi-circular barrel vaults, that of the larger running east and west, the smaller north and south. The vestibules of the passages have stone roofs formed of large slabs laid at an acute angle and meeting at the axis east and west. The passages have flat coverings of large slabs, some of them eight inches thick, and three feet seven inches long by two feet ten inches wide. Many of these have cramp holes, and one bears the well-known Imperial inscription, and several are broken by the weight from above. The walls are formed of great blocks, which have been chosen as nearly as possible of one thickness, viz., one foot five inches, which is the thickness of the walls where both sides are accessible. (The walls of the crypt at Ripon are three feet thick.) A large number of the stones have "broached" tooling, and many more have deeply-cut mouldings and other ornamental details, which were placed outwards in order to provide a "key" for the plaster with which the walls and vault were covered. Much of this plaster remains, and it is composed of lime and sand, with far too great a preponderance of the latter, and there is an absence of hair or other binding material (dried bracken was used in a plastered room uncovered at *Cilurnum* in 1882). This composition, together with the damp atmosphere which, until the nave was built, pervaded the crypt, and made the plaster easy of removal, and considerable areas were bared by curious persons seeking for carvings and possible further inscriptions. As there is now no opening to the outer air, the plaster that remains has gradually hardened and dried.

In the crown of the vault of the western chamber, or ante chapel, is a rectangular opening to the floor above. This is

of tapering form, and was for the purpose of ventilation, the greater dimension being at the top. It had been blocked with stones, and when these were taken out there were remains of soot on the sides, resulting from the smoke of the lamp niches. These niches are four in number, one on either side of the main chamber, near to its eastern end, another in its south-western angle, and the fourth in the south wall of the smaller chamber. The openings are the height of one course of stones, and the cups for holding tallow or oil are in the sills, while cut in the stone over the openings is a funnel-shaped hollow to take and condense the smoke from the burning wick. The foundation stones of the walls are to be seen in the main chamber, and are of unhewn stones varying in size.

The numerous steps vary both in size, height and width, as the stones used for them were not re-worked but laid down as needed. The upper steps of the western passage are modern. The "broached" tooling will be seen on the risers of some of the lower ones, and in the south wall the passage is the upper half of a Roman altar laid on its side. A large complete altar was taken out of one of the walls in the eighteenth century and lost, but is fully described in Horsley's "*Britannia Romana.*" There are two Roman inscriptions, one on the slab used for the head of the opening to the west in the north passage, on which the name APOLLO MAPONO can be read; the other has often been described, but the finding of another piece of the slab in 1907 has added some further words to those seen in the crypt. The whole now reads so far as it remained:—

IMP . CAES . L SEP . SEVERVS . PI
PERTINAX . ET . IMP . CAES M .
AVR . ANTONINVS . PIVS . AVG
VSTI . ET . PVB . SEPTIM
CAES . COHORTES . ··· M
VEXILLATION . M
FECERVNT . SVB

This may be expanded into—

Imp(erator) Caes(ar) L. Sep(timius) Severus Pi(us) Pertinax et imp(erator) Caesar M. Aur(elius) Antoninus Pius, Augusti et Publius Septimius Geta Caesar [erased], Cohortes M. Vexillation fecerunt sub.

[a general's name lost] or

The Emperor Lucius Septimius Severus Pius Pertinax and his sons the Emperor Marcus Aurelius Antoninus Pius Augustus and Publius Septimius Geta Caesar (reigning) the cohorts and detachments made this under the command of . . . . .

This slab was in some important building at *Corstopitum*, and it is much to be regretted that the whole of the words are not extant. The name of the murdered Geta has been intentionally erased from the stone, but not so efficiently that all the letters can be read with a strong light.

Prior Richard is the latest writer who mentions the crypt until modern times. It was made some use of during the middle ages, for in 1882 the late Robert Robson, parish clerk, in clearing out the accumulated earth from the floor, found some pieces of stained glass of the thirteenth century, lead glazing and broken pottery of late glazed ware. The stone image bracket in the east wall appears to be later than the structure, and the fragment of iron leaded into the wall close to it, may both be connected with an added image and its accompanying light. The crypt was appropriated as a burial vault by the Clarke family and four interments were made. The only entrance until 1870 was by the pit formed over the western passage, and this was covered by a huge stone, which had to be rolled aside, and the descent was by a ladder. The south-east passage in 1870 was opened to the floor, and a short ladder and trap-door provided. The extremities of the two eastern passages were built up in 1908 as it

was necessary to underpin the tower piers. The western passage was completed, the floor of the main chamber cemented, the head stones laid down in the floor, and electric lights provided.

Beneath the floor of the choir the remaining stones which form the apse of St. Wilfrid's Church from two to three courses in height can be seen. These stones are of much smaller dimensions than those used in the formation of the crypt, and are similar to those in the north wall of the nave aisle. A few stones of the floor within the apse and a small portion of the base of the stone seats which surrounded the semi-circle have escaped removal. Immediately outside the wall to the east are five stone coffins *in situ* ; two dug out of a single block, the others built up with separate slabs. A little further east were three stones of importance, containing the socket holes for standing memorial crosses. Two of these are laid in the floor of the south aisle of the choir, the other is in the calefactory.

These remains were uncovered in the same week, in May 1908, as the foundation of the apse of the Norman choir described on p. 25, and the writers were present on both occasions, together with the late J. P. Gibson, F.S.A., the Rev. B. Denis Jones, and Mr. W. H. Jones, of Messrs. Holloway Bros., the contractors for the work then in progress.

SAXON SANCTUARY SEAT

ASPIDAL EAST END OF ST. WILFRID'S CHURCH
SHEWING SAXON TOMBS UNCOVERED
MAY 1908

PUBLIC LIBRARY

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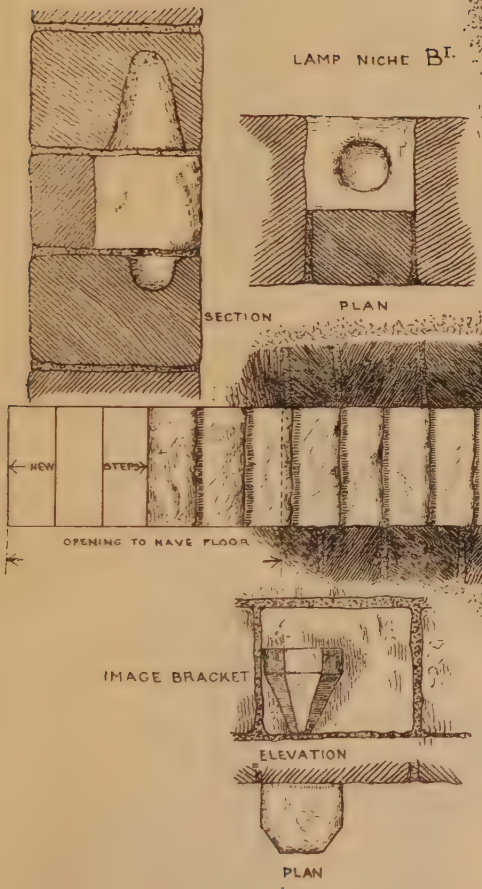
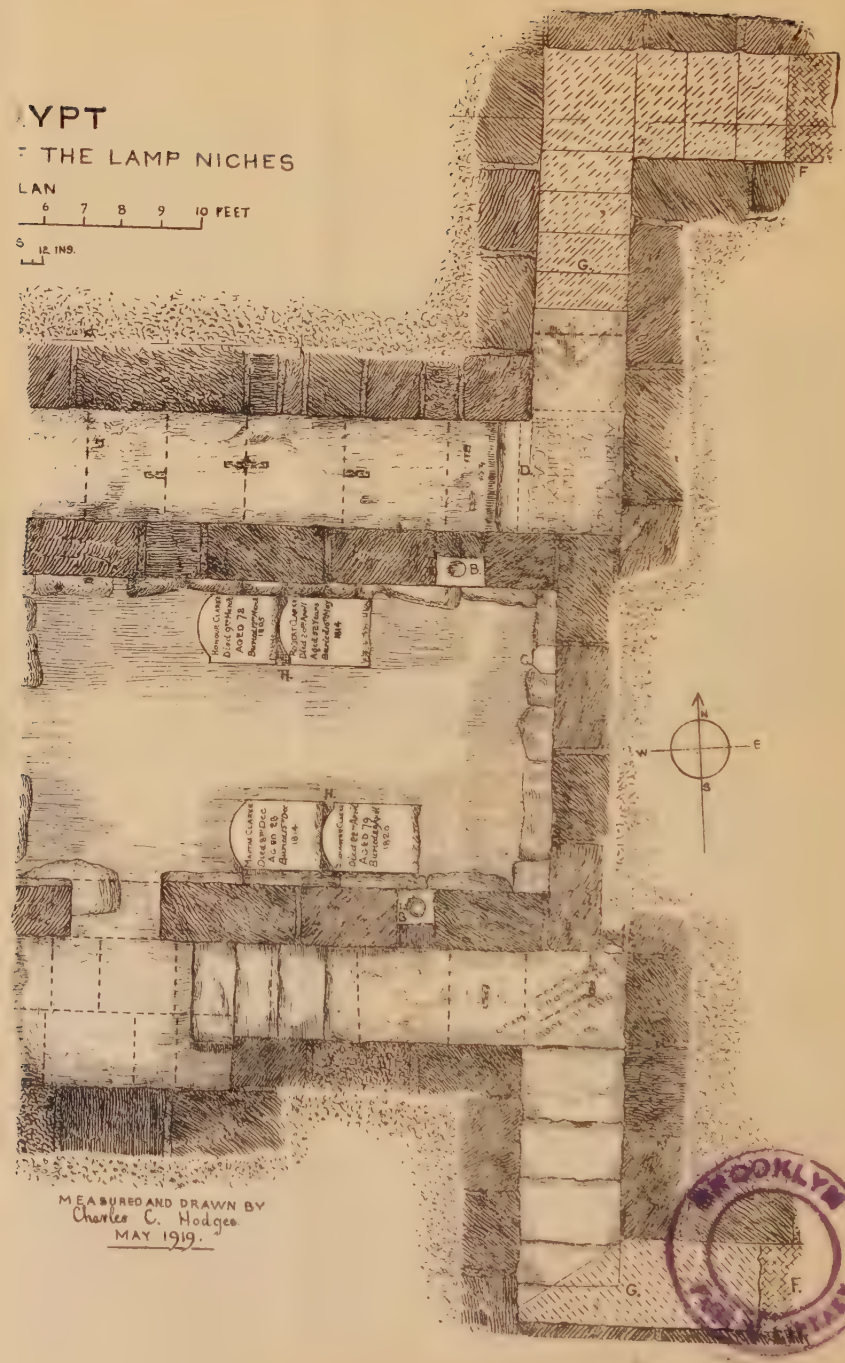


REFERENCE

A. VENTILATOR
B. LAMP NICHES
C. IMAGE BRACKET
D. ROMAN INSCRIPTIONS
E. CUT AWAY TO ADMIT COFFINS
F. UNDERPINNING 1870.
G. UNDERPINNING 1908.
H. GRAVE STONES LAID IN FLOOR 1908.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Charles C. Hodges
MAY 1919.
BROOKLYN

CHAPTER X.

OBJECTS OF INTEREST CONNECTED WITH THE CHURCH; ALSO THE BELLS, CHURCH PLATE, LIST OF RULERS, AND ORGAN.

A CONSIDERABLE number of vestiges of the church of various periods are preserved within the building. In the wall recess in the north aisle of the choir is a group of ten stones. On the east side of this recess is the only piece of a sculptured figure, in high relief, of the Roman period. This was taken out of the Saxon wall on the north side of the nave in 1907, and represents a Roman god vested in a toga and and grasping a staff with the right hand. At the back of the recess is a portion of the stone bench which was against the east wall of the eastern choir aisle, and was an addition to it in the time of Prior Leschman, as the shield on the three-sided projection bears his rebus. Resting upon this stone is the central portion of a finely sculptured statue of an ecclesiastic vested in a chasuble. It is worked in fine, hard stone, and dates from the last quarter of the thirteenth century. Near this is the only fragment which may be identified as having come from the arch of the west doorway of the chapter house. On the west of the recess is a long stone with a sunk panel, ornamented with well cut flowers. This is from the frater, probably a portion of the pulpit. Upon this lies a stone from one of the rear arches of the windows of the Norman choir, which still retains the colourwash and painted line to show a joint; a common mode of decoration at the period. Three double capitals of twin detached shafts are from the cloister or frater. All are broken and show the marks of fire. The stone with cup-shaped hollows is part of a cresset-stone, and is the remaining portion of a slab with a number of receptacles

for tallow, and was used for lighting. The "*Rites of Durham*" explains how the cressets were arranged and used in the monks' dormitory at Durham.

At the east end of the south aisle of the choir a number of fragments are deposited. These date from the Roman period to the fifteenth century.

In the vestry is a box, which contains a collection of valuable relics, the most important of which are ten pieces comprising all that remains of two tablets with carvings in bas relief. These are of the early Saxon period, and are worked in oölite stone, which does not occur in the northern counties, but it is found in Northamptonshire, where St. Wilfrid held lands. One panel has a representation of the Crucifixion, and the other a figure of an ecclesiastic vested in a chasuble. The original size of the tablets was about two feet six inches high, one foot eight inches wide, and three inches thick. The Crucifixion is of the greater interest, as it closely resembles that depicted in the illumination of the same subject in "*The Durham Cassiodorus*," which was written as early as the eighth century. Two portions of the cross are to be seen on the surviving pieces, and it has the expanded terminations typical of the period. Distinct traces of colour remain, which show that the panels had a position in the interior of the church, and are probably from the reredos of the high altar of St. Wilfrid's Church.

A finely carved and painted capital of late Norman date may be assigned with certainty to one of the bases of the shrines in the Norman choir.

Three pieces of Frosterley marble are from a pillar piscina of early thirteenth century date.

A single encaustic tile of red clay with yellow glaze, four and a quarter inches square and an inch thick, is the only one known to have been found in Hexham.

Three pieces of lead, which were found in the rubbish hole in the nave in 1907, and a length of lead water piping with welded joint, are specimens of ancient plumbing.

The skull, which was formerly kept in the Manor Office and which tradition says is that of Sir John Fenwick, who was killed at the battle of Marston Moor, was deposited in the church by Lord Allendale, and is there preserved.

There is preserved in the British Museum a silver plate which was found in the church early in the last century, which is supposed to be from the cover of an Evangeliarum or a portion of a reliquary, or a personal ornament. It bears the head and figure of a bust embossed, the figure is nimbed and holds the gospels on his breast. A copper-gilt burial chalice was found in making a grave in the north transept about 1850, and was acquired by the late Dr. Edward Charlton, of Newcastle. In the opinion of experts it dates from the eleventh century. It is fully described and illustrated in the "Transactions of the Society of Antiquaries of Newcastle-on-Tyne." Two books from the library of Hexham Priory are known to be in existence. One of these is a folio Bible beautifully written in double column in the thirteenth century. The principal illuminations have been abstracted. It is preserved in the cathedral church of Saint Nicholas, Newcastle-on-Tyne, and the inscriptions in it show that it passed through several hands before it was presented by Dr. Ellison, a former Vicar of Newcastle. The other is a copy of "*Saint Augustine D. Caritate*". This is an unornamented manuscript of the twelfth century, and on the first leaf is written "LIBER SCI ANDR' DE HEXTILDESHAM."

Two examples of the conventual seal of Hexham Priory are known to exist. Both are imperfect, one is attached to a document in the possession of the Dean and Chapter of York, the other to a document dated 1312 in the treasury at

Durham. There is preserved in the Museum of the Literary and Philosophical Society, at York the original matrix of the seal of Archbishop Waldby for the Regality of Hexham, which was made in the year 1398. It bears on the obverse Waldby's family arms impaling the official arms of the Archbishop of York. The reverse bears the arms of the Dean and Chapter of York. The legend is

S. ROBERTI EBORACENCIS
ARCHIEPISCOPI ANGLIE
PRIMATIS DOMINI DE HEXTILDESHAM.

THE HEXHAM STYCAS.

An important discovery of a hoard of coins of the Anglo-Saxon period was made on the fifteenth day of October, 1832, when a grave was made near the west wall of the north transept. The sexton was told to dig two feet deeper than was usual, or about eight feet from the surface, and that depth was about two feet below the surface level of Saxon times, and it was this circumstance that led to the find. The coins were contained in a bronze vessel of circular form eleven inches in height, the same in diameter at the base, and eight inches at the top. It is enriched by a series of twelve pointed plates ornamented with double bands interlaced, and has a bow-shaped handle terminating with demi-female figures in bold relief.

The discovery was made during the incumbency of the Rev. William Airey, who succeeded in preventing the dispersal of the bulk of the coins, of which, it was estimated, there were some eight thousand. They are of the type known to numismatists as stycas, of a variety of metal called Corinthian brass, mainly of copper and zinc, but containing about one-tenth part of silver and a very small proportion of gold. All the types examined were of the ninth century, the latest being about the year 867, and it is supposed that they

formed the treasure of the Church of Hexham, and were concealed at the time of the invasion of Halfdene the Dane in the year 875.

In 1832, a large number of the coins were left in the grave beneath the coffin, as the vessel was much damaged. In 1841, the grave was opened for a second interment, on which occasion the sexton attempted to recover any coins remaining beneath the coffin previously buried, but the side of the grave fell in before he could effect his purpose, and there are still coins under the lower coffin.

The vessel which contained the coins and a complete series amounting to over three hundred specimens were deposited in the British Museum at the time of the discovery. The portion of the churchyard where these coins were unearthed is known as the Campey Hill.

THE BELLS.

The earliest mention of bells in any document occurs in the decree of Archbishop Greenfield in August, 1311, for the excommunication of the canons for insubordination. Wright is the first writer in recent times to mention them in detail, and he has recorded the inscriptions. In his time the ring consisted of six bells, three of which were dated 1404, and he says "the other three were probably more ancient."

The old ring of six was recast into eight bells in 1742 by Thomas Lester, of London, and hung by Tobias Benton, who re-used the oak beams of the former bell cage in building the new one.

The treble and tenor bells as recast by Thomas Lester remain, the others were again recast; one in 1801, the others in 1833 and 1844. The old inscriptions were reproduced and now read as follows:—

Treble.—1742 T. LESTER.

2nd.—THOMAS MEARS OF LONDON FOUNDER 1833.

3rd.—THOMAS LESTER 1742.
ALFREDUS S. LAWSON, REFECIT A.D. 1884.

4th.—Is without inscription, but the date 1775 is cut on the upper part where an inscription appears to have been erased.

5th.—THOMAS LESTER OF LONDON MADE US ALL & TOBIUS BENTON HANGED US ALL.
ALFREDUS S. LAWSON ME ET TERTIUM EX MEIS SOCIIS REFECIT A.D. 1884.

6th.—REVD W. FLEMING M.A. MINISTER.
REVD ROBT CLARKE LECTURER
RALPH LONGSTAFF MATTHW LEE EDWD SWINBURN MATTHW COULSON
CHURCHWARDENS.
THOMAS MEARS OF LONDON FECIT 1801.

7th.—1742. THOMAS LESTER MADE ME
ALFREDUS S. LAWSON ME REFECIT 1884.
Before the recasting there was scratched on this bell "AND GAVE TOWARDS WOODWORK AND IRONWORK £10."

Tenor.—WALTER BLACKETT ESQ., LORD.
REVD MR WM GRAHAM MINISTER
WM VAZIE, JOHN JOHNSON, THOS LEE & ROBERT ROBSON CHURCHWARDENS.
1742. THOMAS LESTER OF LONDON MADE US ALL.

A ridged grave cover of Frosterley marble of thirteenth century date is in the old churchyard and is shown on the plan. It is known as the Bellringers stone as it was in old times laid on the grave of the last bellringer who had died.

THE CLOCK.

The first clock was put into the church in 1822 and was removed from the Moot Hall, where the dial, which was painted on boards, and the pointers remained until 1886 though the works were gone. It appears on all the old views of the east side of the Market Place. It was made by Handley & Moore, of London. The present clock was re-constructed by Messrs. Potts & Son of Leeds, and strikes the quarters on the 2nd, 4th and 7th bells and the hour on the tenor bell. The chimes are those known as the Cambridge chimes. There are four dials which are of copper.

THE CHURCH PLATE.

The communion plate consists of seven pieces of various dates, the oldest being a cup and paten by a Newcastle silversmith, inscribed :—

"*Given to St. Andrew's Church in Hexham, by Mabel Hoorde, wid. 1634.*"

A flagon, also Newcastle plate is inscribed :—

"*Ex-dono Johannis Aynsley Gent Anno Dom. 1722.*"

Two cups by John Langlands, of Newcastle with the date letter of 1759 inscribed :—

"Bequeathed by ROBERT ANDREWS, ESQR., late of HEXHAM to the Parish Church of HEXHAM, A.D. 1764."

Two plates with the same hall marks and inscription.

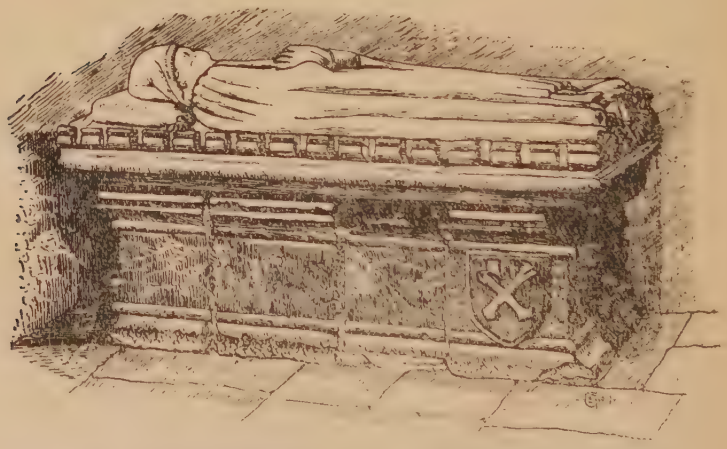
The verger's wand with solid silver head and foot, the head being a figure of St. Andrew bearing a cross of the *saltire* form bears the London date mark for 1821 and is inscribed :—

"The gift of the REVD R. CLARKE, M.A., Lecturer to Hexham Church, 1821." A long staff head in the form of a ball four and a quarter inches in length is embossed on one side with the figure of St. Andrew bearing a cross of *saltire* form, and on the other the arms and crest of the Clarke family, is inscribed :—

"The gift of THE REVD ROBERT CLARKE M.A. Lecturer of Hexham to the Parish Church of the Above Town 1821."

A pocket Communion Service of three pieces in a case was presented by Mr. Philip Thew, one of the Churchwardens, and Mrs. Thew, and is inscribed "Presented to Hexham Abbey Church, Easter Day, 1919," and is in memory of their only son killed in the Great War.

The processional cross in silver is of an ancient Coptic design, and was presented by the late Charles William Chipchase Henderson, of the Riding, Hexham.



ALTAR TOMB AND EFFIGY OF PRIOR ROWLAND LESCHMAN. A.D. 1480—1491.

RULERS OF HEXHAM ABBEY CHURCH, FOUNDED A.D. 674.

FOUNDER.

St. Wilfrid	674

BISHOPS.

Trumbrith - -	681—684
St. Cuthbert - -	684
St. Eata - - -	685
St. John of Beverley	685
St. Wilfrid,	686—692 & 705—709
St. Acca - - -	709—733
St. Frithbert - -	734—766
St. Alchmund - -	767—780
St. Tilbert - -	780—789
Ethelbert - - -	789—797
Eadred - - -	797—800
Eanbert - - -	800—806
Tidfrith - - -	806—821?

PROVOSTS.

Tein Collan I - -	990—1018
Tein Ulkill I -	1020—1041
Collan II - -	1042—1056
Ulkill II - - -	1056
Uthred - -	1056—1072

PRIESTS.

Ælfred Westou -	1021
Eilaf Larwa -	1042—1100
Eilaf, his son, OB. -	1138

PRIORS.

Asketill - -	1114—1130
Robert Biseth -	1130—1141
Richard - -	1142—1174
John - -	1174—1209
William - -	1209—1215
Bernard - -	1215—1242
John de Lazenby	1242—1271
Henry de Merdene	1269—1281
William del Clay	1281—1292
Thomas de Fenwick	1293—1311
Gilbert de Borobridge	1311
Robert de Whelpington	1312—1328
Thomas de Appleton	1328—1345
John de Bridekirk	1345—1349
John de Walworth	1349—1358
William de Kendal	1358—1366
Alexander de Marton	1367—1398
John de Hexham	1399—1409
William de Woodhorn	1409—1428
John de Brawby	1428—1443
Thomas Ferrer -	1443—1457
John Welles -	1457—1475
William Bywell	1476—1480
Rowland Leschman	1480—1491
Thomas Smithson	1491—1524
Edward Jay -	1524—1536

CURATES AND LECTURERS.

John Meke, C. - -	1567
John Dobson, C. -	1587
Anthonie Thompson C.	1603
Benoni Steere, L. 1628, C.	1635
Thomas Tilham, L. -	1651
George Ritschell, C.L.	1655
George Ritschell, junr., C.L.	1683
Thos. Andrews, L. -	1717
William Graham, C.	1724
William Totton, L. -	1758
Peter Rumney, C. -	1765
Sloughter Clarke, L. -	1766
George Busby, C. -	1771
Joseph Fell, L. -	1788

CURATES AND LECTURERS.

Continued.

William Fleming, C. -	1799
Robert Clarke, L. -	1801
Anthony Hedley, C.	1809
John Gibson, C. -	1814
Charles Lee, L. -	1824
William Airey, C. -	1826
Joseph Hudson, C. -	1845

RECTORS AND LECTURERS.

Henry Christopher Barker,
L. 1862, R. 1866
Edwin Sidney Savage,
R. 1898, L. 1902
James Vaux Cornell Farquhar,
R.L. 1919

N.B.—C. *Curate*, L. *Lecturer*.
R. *Rector*.

This table of the Rulers of the Church at Hexham is on white marble tablets, and is combined with an alabaster memorial to the memory of the late Leonard Wilson Atkinson, captain King's Dragoon Guards, who died in 1904, and Jane Dorothy, his eldest sister, who died in 1901, of Newbiggin, near Hexham. It is fixed in the south transept and was designed by C. C. Hodges.

THE ORGAN.

On the 30th September, 1819, at a meeting of the Principal Inhabitants of Hexham, held for the purpose of considering the best mode of conducting the organ on to the common gallery, and for directing the payment of the expense incurred by erecting a platform for the same and certain repairs, it was ordered that all necessary repairs to the organ be paid by the churchwardens.

This organ was replaced by one formerly in Carlisle Cathedral, built by John Avery, of London, a celebrated and excellent builder, who built many organs between 1775 and 1808, including those of Winchester Cathedral and King's College Chapel, Cambridge. His organ contained three manuals, and was rebuilt and enlarged in 1857, by Messrs.

Nicholson, of Newcastle-upon-Tyne, four additional stops being added, viz.: Pedal, bourdon; choir, clarinet; swell, oboe; great, open diapason.

In 1905, Avery's organ was replaced by the present instrument, erected by Messrs. Norman & Beard, of Norwich and London, and much of the old work was retained, together with some of the old pipes from Avery's organ, which possess a most beautiful quality of tone.

The instrument now contains four manuals—CC to C, 61 notes, and pedal organ CCC to F, 30 notes. The echo organ is played from the solo keyboard. There are 48 speaking stops and 13 couplers, making a total of 61 draw stops. The swell and console are on the rood screen, and the main portion is in the triforium of the choir. The echo organ is in the triforium of the south transept. Electro pneumatic mechanism is applied to all the action, with the exception of the swell, which is tubular pneumatic, and the pedal couplers, which are mechanical.

The blowing apparatus consists of two hydraulic engines, operating feeders being placed in the south transept triforium.

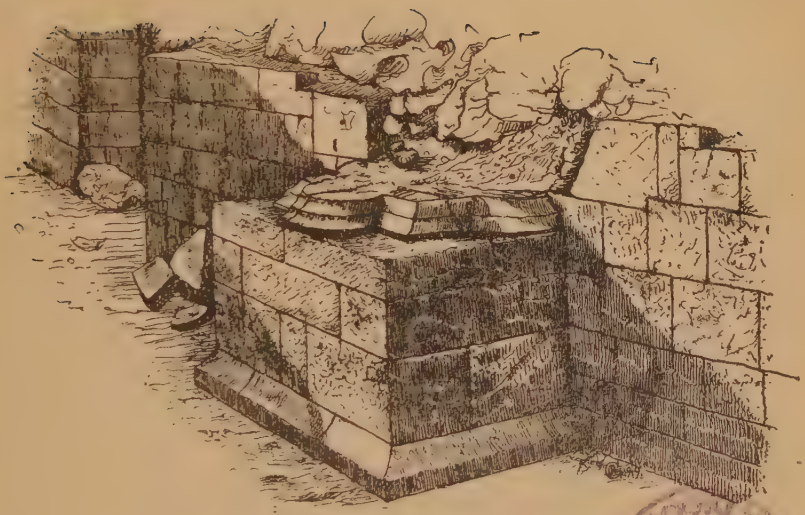
The acoustics of the building are excellent, and the effect of the organ, particularly in the nave and north transept, is exceedingly fine.

THE ORGANISTS.

The first mention of an organist occurs in the churchwardens' minute book for the year 1819, when at a meeting of the parishioners held on the 30th September it was "Ordered that the clerk of the vestry make the proper application to the Court of the Archbishop of York for a faculty to enable the churchwardens to pay the salary of an organist for this church."

The faculty was granted, and at a meeting held in 1820, it was "Resolved to engage an organist for the church, the salary not to exceed the sum of £25."

George Reay	1820—1826
William Turner	1826—1865
John Nicholson	1865—1881
James Price	1881—1882
Thomas Simpson Camidge	1882—1887
Richard Seaton	1887—1909
The Rev. Basil Denis Jones	1909
Robert Richardson Potter	1909—1911
Newell Smith Wallbank	1911—1917
Harry William Tupper	1917—1918
Newell Smith Wallbank	1918—



RESPOND AT WEST END OF NAVE AS UNCOVERED IN 1907.

See page 61 and Plan of Church

CHAPTER XI.

THE CONVENTUAL BUILDINGS.

THE chapter house was the building next in importance to the church in every conventual establishment. It was regarded as sacred, for in it the superior and brethren assembled every morning, the chapter of the order to which they belonged being read. It was also used for various functions connected with the control and affairs of the house, such as the archbishop's visitations. Its architecture was equal, and occasionally superior, to that of the church. Chapter houses were of two types, the circular or polygonal, and the rectangular. The regular clergy, as a rule adopted the latter, and the secular the former, but the Augustinian canons did not show a distinct preference to either form. Their neighbouring house at Carlisle possessed a fine example of the polygonal class, built before the close of the thirteenth century. Hexham was an unusually imposing specimen of the rectangular form, being of ample dimensions, and with a spacious vestibule the full width of the eastern range of the claustral buildings, to the east of which range the chapter house extended.

The remains of the chapter house are only slight, and are to be seen on the east side of the wall which separates it from the vestibule, and on the south side of the south wall of the transept aisle. These comprise the return and continuation of the stone bench and the wall arcade in the inner angles, and the plinth and base moulding in the outer angles. In the upper parts of the walls, the wall-ribs of its lofty vault can be seen, and in the north-west angle, a vaulting shaft with moulded corbel and capital remains. These traces are sufficient to determine the width and one bay of its length. The discovery

of the foundation of the east wall, in making a drain in Beaumont Street in 1908, showed that it was three bays in length. The lighting was effected by lancet windows in the side walls, one in each bay, with probably a triplet in the east wall. The effect of the interior can be gathered from a comparison with another beautiful chapter house belonging to the same order, St. Frideswide's, Oxford, which is of the thirteenth century, and fortunately has remained in its old state.

The vestibule intervened between the cloister and the chapter house, and its height was that of the lower storey of the range. It had a groined vault supported on four pillars, and dividing the space into nine bays. The pillars remained in the earlier part of the nineteenth century, and were at that time described as "Ionic," which implies that they had plainly moulded capitals. These have disappeared, and cannot now be traced. The vault was of quadripartite form, and had well moulded ribs, which sprang from triple corbels on the walls, most of which remain. The detached stones on the site are a large springer, the second from the capital of a pillar on which eight ribs are worked, and several rib stones have recently been recovered from a rockery in the town. The wall arcade has two moulded arches in each bay, rising from moulded jambs with detached shafts, which have well moulded bases and capitals. There are three openings in the east and west walls, all with well moulded jambs and arches. The centre openings are doorways; that in the west wall was the finest and most elaborately ornamented of any in the cloister, with the exception of that to the frater. This west doorway perished in a thunderstorm in 1819, and the drawing by Grimm, made in 1778, is the only representation of it. The decoration of the arch is thus described in the diary of a lady then living in the Abbey House:—"A hand at the top seemed to hold vine fruit and foliage descending both sides of the arch, and terminating with two lizards at the

VESTIBULE OF CHAPTER HOUSE LOOKING WEST

WALL ARCADE IN NORTH TRANSEPT AISLE

MUSIC LIBRARY

bottom." The jambs were of complex character, with detached shafts and mouldings enriched with the "dog tooth" ornament. The arch is all gone, and the jambs retain but slight traces of their rich details. The side openings have acutely pointed arches with continuous mouldings, and the wall arcade is carried over them. The pairs of detached shafts which came at the centres stood isolated ; a rare feature, which must have had a most pleasing and picturesque effect when the building was intact. The vestibule was saved from entire destruction by its having been used as a slaughter house.

The remaining portion of the lower storey of the eastern range extended southwards for a distance of sixty-nine feet, and was the calefactory or day room, sometimes called the common room or warming house, from its having a large fire always burning in winter. In it were performed such light labours as the greasing of sandals and the preparation of parchment for use in the scriptorium. The altar breads were also baked here and the censers lighted. There are some curious remains in the north-west angle, which indicate the position of the oven. The fireplace was in the centre of the west wall, and its broad arch is built up with modern masonry. There may have been a doorway into it from the vestibule. The calefactory was divided into two alleys by a range of plain round pillars, and the northern respond which remains is pear-shaped. The vault was quadripartite, having diagonal transverse and wall ribs of plain chamfered form. Amongst the stones lying in the vestibule are two springers, one from a pillar, the other from a wall, and some rib stones ; also one of the bases of a pillar, which has been turned over for use as a trough being hollowed out on its under side.

The upper storey of the eastern range was occupied by the dormitory which extended from the south wall of the transept to the southern end. There are not now any remains of this

except the inner portion of the doorway to it from the night stair. The weathering of the roof on the wall of the transept existed till the facing of the wall fell in 1878, and was not replaced when the wall was repaired. A very small piece of this weathering on the face of the buttress at the south-west angle of the transept has escaped removal. Two stairs were provided to give access to the dormitory, one from the church, called the night stair, and the other from the cloister called the day stair. The position of the latter appears to be located by some remains where the frater abutted upon the wall of the calefactory.

The southern range was occupied almost exclusively by the frater or refectory, the great hall of the house, which in a conventual establishment was equal in importance to the hall of a Royal or Episcopal palace. The frater was not built until about seventy years after the calefactory, so it cannot be earlier in date than 1280, but there is every reason to suppose that it was completed, together with other buildings, in one effort, and not long before the Scots raid of 1296. The hall was raised on an undercroft, which latter was of considerable height and of elaborate character. The floor of the hall was about fourteen feet above the floor of the under-croft, which latter was of considerable height and of elaborate character, and a range of columns of octofoil form divided the area into two alleys, and it was covered by a stone vault with chamfered ribs, which sprang from foliaged corbels on the walls. One of these has escaped removal, and is to be seen close to the south end of the lavatory. Carter's plan, drawn in 1790, shews that the remains of the undercroft were then of some extent; at that time one of the columns was *in situ*. A portion of one of these is still in existence. The west wall of the frater was as far to the west as the centre of the western range of buildings, but its east end was at the wall of the calefactory. There are only slight remains of the frater, and these are confined to the western

jamb of its doorway, and many detached stones which have formed portions of its details. The doorway was one of great beauty, and when in a complete state must have had few equals. The jamb has three detached shafts and rich mouldings with moulded bases and elaborately carved capitals with natural forms very carefully copied from well-known plants such as the vine, ivy, maple, horse chestnut, mallow, hawthorn and others. The inner jamb has deeply-cut mouldings.

A wall arcade on detached shafts and of rich character, with details of the most refined and delicate description, ran along the north face of the wall east of the doorway, and the effect of this in combination with the lavatory must have been one to excite admiration, and had probably no parallel in any Northern abbey.

The detached details are quite sufficient to enable a mental restoration of the hall possible. It seems to have had four light windows with fully-moulded mullions and jambs and elaborate geometrical tracery in which foliated circles predominated. The roof was of oak, with great main braces to each bay. These were carried on wall shafts with carved capitals, three of which remain.

The destruction of such a costly and beautiful building a few years after its completion is greatly to be deplored, and it is most disappointing to have lost such a considerable quantity of its remains, which survived up to the disastrous fire in the Abbey house in 1818, a conflagration which reached such alarming proportions that the church was endangered. Grimm's drawing of the cloister shows the jamb of the doorway in a much more complete state than it is now, as a portion of the arch is seen with rich carvings amongst its mouldings. The repair of the walls after the fire caused almost every available stone to be used, and even the foundations were grubbed up. Permission was obtained in 1882 to trench the

site of the cloister for any traces of walls, but little was found beyond a few small moulded stones, and fragments of window tracery. In 1905, when trenches were dug for drains near the north-west angle of the cloister, many important details were unearthed, amongst them some which had come from the frater, one being part of a crocketted gablet which possibly was from the frater pulpit. The window in the western wall would be above the roof of the kitchen, the site of which was to the south of the western range beyond the west wall of the frater, as an original doorway giving access to it, or a passage leading to it, remains in a stretch of old wall now surrounded by walls built after 1818.

The western range of buildings was under the control of the cellarer, who was one of the more important members of the community, as his duties and responsibilities resembled those of the bursar in a modern college. The lower storey was for stores and workshops, and the upper for the guest hall, and the dormitories in connection with it and those of the lay brethren. The lower storey is crossed by two passages, that to the north was for the use of the Prior, as it gave access between the cloister and the church from his house. It is on the same level as the cloister, and is covered by a barrel-vault with moulded ribs, while the other compartments have chamfered ribs. Grimm's sketch shows a shoulder-headed doorway from it to the cloister now effaced by the masonry added after the fire. The other passage has had its vault changed from the groined to the barrel form, and its western doorway is original and still retains its old door and hinges, but the door to the cloister is modern. The section to the north is of greater size every way than that at the other end of the range, its floor is three steps lower than the cloister, and its vault rises to a higher level than any of the others in the range. It was lighted by three long windows in its west wall, now built up, and on the same side is an opening in the vault in which stone steps can be seen leading

JAMB OF REFECTORY DOORWAY AND THE LAVATORY

to the floor above; the access to these from the lower floor must have been by a ladder. The east wall is more than nine feet thick, and is without any opening, apparently to prevent the noise of daily work within, reaching those in the cloister. In the small court on the west, which was formed in 1539, is a buttress with a broad chamfer with a base stop and trefoiled head.

The compartment used for stores has an original doorway, now built up, leading to the conventual kitchen at the south end, and a modern doorway has been broken through the wall of the centre passage. An original window remains in the west wall in the head of which are two grave covers used as lintel stones, which are not much earlier in date than that of the building. This is not the only instance of such usage, and it is surprising that so little regard was paid to these memorials within a few years of their being laid down. A passage between this compartment and the cloister, with a shoulder-headed opening to the centre passage, but without a door, was probably the day stair to the dormitory of the lay brothers. This is now built up flush with the wall of the cross passage.

The lofty roof of the upper storey remained till 1818, and it is seen in Carter's sketches. In the north gable was a two-light window in which is a shield charged with Prior Leschman's rebus; this is now in the south transept. Another window head of the same period lies in fragments in the calefactory, and parts of the pinnacle seen in the sketches on the gable of the dormitory of the western range are in the church.

The lavatory, or speaking more definitely, the elaborate arcade behind and above it, is the most beautiful piece of architecture in Hexham. The lavatory was a necessary adjunct of the frater, as the canons, who spent much of their day-time in the cloister, washed at it before entering the frater

for meals. At Hexham it assumed the form of a long trough projecting from, and partly inserted, into the wall, for a shallow recess with overhanging cove was carried over it to its full length. In the wall behind the trough are two small niches with arched heads, which seem to be the coverings of the water-cocks, from which the trough was filled. The ornamental arcade shows the great extent to which the elaboration of the buildings erected at this time was carried. It has a series of seven divisions separated by pinnacles supported by corbels and carrying spires adorned with crockets, and which terminated in well-carved finials. The panels between the pinnacles are filled with tracery of the best type and most carefully set out and worked, being one of the premier examples of geometrical tracery in the country produced at the time when it had reached the zenith of perfection. The tracery is surmounted by acutely pointed gables deeply moulded and enriched with skilfully carved crockets of the hawthorn pattern. The centre gable is wider and higher than the others, and has lost its finial, but those on the others remain. A single finial to a pinnacle remains, and there is a broken piece of another in the church. In monastic houses the lavatory was frequently treated in a lavish manner in the matter of ornament, and amongst those which remain of the latter part of the thirteenth century, Hexham has but one rival, namely, Kirkham, on the Yorkshire Derwent, but it is of different design, and is less complete.

On the completion of the western range a junction with the church was made at the south-west angle of the nave, and had it not been for political events, a new nave would have replaced that of the time of St. Wilfrid. The portion of the base course immediately south of the west door is of this date, and just above it is the remaining fragment of Wilfrid's west front.

The Prior's House was located in the range of Buildings

which continued westwards from the cellarer's range, but the extent of the house at the time of the completion of the latter cannot be determined, as the earliest views of it, by Buck in 1728, Grimm in 1778 and Carter in 1790, show that before the fire, the oldest visible parts were of the time of Prior Leschman, and that he made great extensions to, or entirely re-built the house. It occupied the whole length of the west side of the prior's court, and was two storeys in height. In the centre was a passage to the court and this was vaulted in two bays, and had fine archways at either end and above that to the north was the elaborately ornamented window in which a shield with Leschman's rebus is still seen. The stones forming this window were saved after the fire, and built into the south wall facing the court, but in 1907 were taken out and placed in the north wall. There were three other windows in the north wall over the gateway and the wall was carried up above the main roof line in the form of a tower, in the centre of which was a turret of still greater elevation and thrown out from the wall on three triple corbels forming a machicolation for the defence of the gateway. A similar tower is seen facing southwards over the opposite end of the gateway. The towers and the walls of the range are battlemented and the gables have moulded copings, the whole work being carried out in a substantial and costly manner. The north entrance archway was improved in the early part of the seventeenth century by the addition of a semi-circular arch crowned with a curved pediment and pinnacles surmounted with stone balls. Buck's view shows the "Priory" as he calls the house, as it was in his time and before the first fire of 1775, which was of smaller proportions than that of 1818. Carter's drawing shows the entrance towers shorn of the turrets and battlements.

Soon after the dissolution of the Priory, Sir Reginald Carnaby, the grantee adapted the monastic buildings to his

own use and erected that block which occupies the angle formed by the northern part of the western range and the Prior's House. This bears a sculptured panel with the Carnaby arms and remains of an inscription, in which the date 1539 can be read. The building was of two storeys, and had large mullioned windows in the upper one, and an original iron grille remains. In the lower storey are two cross shaped arrow-slits, and a moulded cornice with laurel leaves in the hollow and an embattled parapet above crown the walls. When the house was repaired after the second fire, the cornice and battlements were carried across the north gable of the western range (which is on the exact line of Carnaby's north wall) in new work. This is what is termed "restoration," but the old drawings show clearly all the original features.

The gatehouse stands to the north of the church and in the centre of the northern boundary of the precincts as defined by the wall enclosing them. It is a valuable example of a monastic gatehouse and of much earlier date than most of those remaining. It has not undergone any change or mutilation for a century, and is now well cared for, as its preservation is secured, having been placed under the control of trustees as a historical monument.

It was originally of two storeys, but when the upper one was removed is unknown. The earliest known drawing of it is that by Grimm, which shows it with the vault over the lower storey and buildings of later date against its east and west sides. When these were taken down, the vault, and the dividing wall in which were the archways of the main gates and the postern, were also removed, to relieve the thrust on the walls. What remains, comprises the walls of the ground storey with the angle and intermediate buttresses and the open archways at the north and south ends. The area is divided into two halls, but the jambs only of the cross wall separating them are to be seen. The archways have

deep responds, chamfered and semi-circular piers, with bases and moulded capitals. The arches are of two orders, the outer chamfered, but the soffit order is moulded with a typical Norman section, which is the best indication of the date of erection, and the arches are without hood mouldings. The vaulting, which is in one bay in the outer hall and two in the inner, is quadripartite in form, and carried by chamfered ribs, springing from plainly-moulded corbels in all the angles, and intermediate ones in the side walls. The wall ribs only remain, and are semi-circular on the end walls and pointed on the side walls. The buttresses, which are of ample projection, rise from a chamfered plinth, and terminate at the level of the upper storey with long slopes and projecting weatherings. The jointing of the inner faces of the end walls between the extrados of the arches and the wall ribs is radial, a rare feature in English mediæval architecture. In the west wall of the inner hall is a doorway with a pointed arch, which opened to the porter's lodge, and in connection with this there was a stair to the upper floor.

Monastic houses were surrounded by walls for the purpose of seclusion and protection. The extent of these, as well as their strength, varied according to the importance and size of the establishment and its geographical position. Hexham, like all houses on the Borders, had to take every precaution to render itself as far as possible secure, and it is evident that the building of the wall and gatehouse were amongst the first works entered upon by the canons. They are both therefore, of one date, the middle of the twelfth century. The lines of the wall were in the last twenty-five years capable of being traced for the greater part of their circuit, and enclosed an area measuring about three hundred and fifty yards north and south, by about two hundred and fifty east and west. The wall was four feet thick, and probably not less than twelve feet in height, as some parts of the long

stretch between Beaumont Street and Battle Hill, which remained until a few years ago, were, in 1880, more than ten feet high ; and where it crossed the Halgut Burn, it was double that elevation, and its width at the base could not be obtained. Large squared stones were used in the construction, and many of them were of Roman work.

The buildings on the west side of the outer court necessary to the domestic life of the monastery are now all gone. Carter's plan and Grimm's drawings are the only sources of information of a graphic nature which are available. These show the position of the Abbey barn, which was on the west side of the court and completed the enclosure. It remained up to the time of the fire of 1818, when it was consumed, and all traces of it have now disappeared.

Grimm's drawings show, on the west side of the burn, a substantial building of square form, with pantile roof, without openings and a turret rising from the roof, the use of which is not apparent.

The grant of the site and demesnes to Sir Reginald Carnaby mentions the tenements, houses, walls, buildings, dove-cotes, barns, mills, granges, stables, fish ponds, gardens, orchards, pastures and woods.

The Abbey mill was on the south bank of the Tyne, on the site of, or near to, the Tyne mills. Remains of what was evidently mediæval masonry was found on the west side of the Sele a few years since, and may be the remaining parts of walls of a mill driven by the Hextol burn.

THE PLAN AND DIMENSIONS OF THE CHURCH, AND THE CONVENTUAL BUILDINGS.

Hexham Priory Church when in its complete state, ranked among the conventual churches of the first class, although it was not in the premier group in size and the area of the floor.

Compared with the Yorkshire abbeys, it was only exceeded in length by Guisborough, Whitby, Byland, Fountains and Selby; but none of these rivalled it in the length of the transepts. It surpassed the great churches of Kirkstall and Furness, as well as all those in the Border Country. Tynemouth is the only one in Northumberland to exceed it in length, and, with the exception of its magnificent choir, with its stone-vaulted roof, it was far from equalling Hexham in architectural beauty.

The removal of the See, political events and geographical position, all combined to deprive the great church of St. Wilfrid of the opportunity of developing into one to equal or exceed the stupendous structures of Durham or York, although the pre-Conquest churches of Aldhune at the former, and of Ædwine at the latter, were only of moderate size, and in no respect equal to St. Wilfrid's great architectural achievement.

It is not easy to realise, when studying the larger Cathedrals which have risen on the sites of Saxon churches, such as Canterbury, Ely, Peterborough, Norwich, Winchester, and the destroyed St. Paul's, that not one of these has succeeded to a building of the grandeur and extent of the first church at Hexham.

Two points need to be emphasised in considering the characteristics of the present Priory Church. These are, its height and fully-developed clerestory, and the unusual prolongation of the transepts being quite a striking feature in the plan. The former was undoubtedly inspired, or even necessitated by the scale and loftiness of the earlier church, which was first extended in the twelfth century, and the latter arose from the restriction to any great expansion either to the east or to the west, owing to the position of the Market Place in the one direction, and the great Basilica in the other. We have seen that the canons carried their church as far east

as was possible, and actually encroached on the area of the Market Place in 1350; retaining the old Basilica of St. Wilfrid's time as long as was possible, so that the line of the west front of the present nave is identical with that of the church of St. Wilfrid. Therefore they exaggerated the normal length of the transepts for a church on the scale of the one they were dealing with, in order to find accommodation for side altars and chantry chapels, and were thus enabled to bring the slype within the south transept.

PRINCIPAL DIMENSIONS OF THE CHURCH.

	ft.	in.
Total internal length including the destroyed eastern choir aisle	257	3
Internal length now	225	4
Internal length of transepts	156	4½
Length of the nave	95	4
Length of the choir	92	10
Width of the choir	26	6
Total width with aisles	58	0
Width of the nave	26	1
Width with the aisle	45	9
Width of the transepts	26	4½
Width of the north transept with aisle	41	3
Width of the south transept with aisle	42	9
Length of the destroyed eastern choir aisle	60	3
Width of the same	25	5
Length of the slype	41	10
Width of the same	11	9
Width of the internal porch	13	11
Height of the choir	64	9
Height of the nave	64	7
Height of the transepts	65	6
Height of the tower to angles	102	1½
Height to top of vane	127	3

PRINCIPAL DIMENSIONS OF THE CONVENTUAL BUILDINGS.

	ft.	in.
Length of the vestibule to the Chapter House	28	8
Width, north to south	27	2
Length of Chapter House	41	9
Width of the same	27	2
Length of the calefactory	69	6
Width of the same	28	11
Length of frater (about)	98	0
Width of the same	28	0
Cloisters, North Walk	101	9
„ South Walk	98	2
„ East Walk	107	1
„ West Walk	106	10

CHAPTER XII.

THE ANCIENT CHURCHES OF ST. MARY.

THE founding of St. Mary's Church originated in a dream which St. Wilfrid had when at Meaux, near Paris, in the year 705. In this he was admonished by the Archangel Michael to return home and build a church in honour of the Virgin Mother, for if he did, four more years would be added to his life. The injunction was obeyed, and a church rose in close proximity to that dedicated to St. Andrew, which was then about thirty years old, and its form already looked upon as antiquated. So an entirely different plan was adopted for the sister church, and the descriptions of it by Prior Richard and Eddius, though brief, are sufficient to enable us to have some idea of the building. The plan of the great basilica of St. Andrew was in the form of a long Latin cross, and was suggested by the plan of the basilica of St. Peter in Rome, and the Greek form of the Christian emblem was chosen for the plan of the earlier church of St. Mary.

It is described as having a central pavilion or tower, either circular or octagonal in form and from which four porches or wings projected to the four cardinal points of the compass. Such is the meagre description by those who saw and recorded it. Aelred of Rievaulx gives us some interesting stories connected with it. We learn from his chronicle that it was "destroyed," which means seriously damaged, by the Danes, but it was afterwards repaired by a priest of Hexham. He also tells of a boy who wished to rob the church, and explored it all round seeking a means of entrance, and at last shattered its door with a stone, but a Divine intervention of his evil

intentions afflicted him with sudden insanity accompanied by revolting tortures. We may infer that the building had probably but one door, which would naturally be placed centrally in one of the projecting porches. The connection of these porches with the central rotunda must have been by arches and the only remaining details of the structure, which have been found on the site, are three capitals of the bulb form, with the abacus and neck moulds all in the same stone. These probably had a place in the jambs of the arches and were found in 1881 on the removal of a house on the site of the churches in the Meal Market. The statement that there was a portion of the pre-Conquest building with a window of triangular form still remaining on the site is now known to be erroneous, as it was doubtless the point of one of the built up nave arches, still to be seen in the wall that was taken for a triangular headed window. In 1854, a stone six feet in length used as a step, was found on the site and afterwards proved to be a portion of the shaft of a memorial cross with elaborate carving upon it, from the Saxon Cemetery; it is now in the Cathedral Library, Durham.

The two Saxon churches of St. Andrew and St. Mary were in close proximity to one another, and in one direction, north and south, only a narrow lane intervened between them, but east and west there was a considerable space, which was occupied by a cemetery. This space was first curtailed by the extension of the choir of St. Andrew's, in or about, the year 1154, and before the end of the same century still more so, when the existing choir was built, and a further contraction resulted through the erection in 1350 of the eastern choir aisle, which was removed in 1858. The thirteenth century successor of the old St. Mary's extended westwards of its predecessor, and more nearly approached to the line of the precinct wall of the priory, only a small space being between the two walls (see plan of town).

From the character of the remaining details of the second church of St. Mary, it is safe to assume that it was built immediately after the present choir, and before the transepts of St. Andrew's. It was under the control of, and served from, the priory and was in reality the Lady Chapel. The erroneous notion which grew up in the middle of the last century, that the eastern choir aisle of the Priory Church of St. Andrew, erected for the accommodation of chantry altars in 1350, was the Lady Chapel has no foundation in fact or any support from documentary evidence.

Little is known of St. Mary's during the remaining years of the thirteenth century. In 1280 it was in need of repair and furnishing, as Archbishop Romanus orders his officials to see that St. Mary's and other parochial chapels under the Prior, within, and without, the town are properly served, repaired and provided for. Archbishop Greenfield in 1310 orders that the chapels be visited, as their roofs, vestments, books, and ornaments were defective or wanting. He also attempts to have vicars regularly appointed instead of the chapels being served by the canons, but in this matter he failed, as a papal bull of Alexander IV upheld the privileges of the canons.

The endowment of St. Mary's, being in the hands of the prior and convent, was lost to the church at the dissolution, and the building fell into decay, and was in a state of semi-ruin in the seventeenth century, and has been intruded upon, and surrounded, by secular buildings in a most remarkable manner. Two other Northern instances, where churches have passed from religious to secular uses in the centre of a town, may be noted; the chapel of All Saints, close to the ancient bridge at Morpeth, and the church of The Holy Trinity in the Market Place, Richmond. It appears that the western part of the nave was walled off and abandoned, as the north aisle, and perhaps some portions of the south aisle, had been at an earlier period, and thus contracting the building.

In 1698 the question of the use, and the obligation to keep in repair, of the churches was settled. Wright, in his "*History of Hexham*," published in 1823, in the compilation of which he was helped by the erudition of that ripe scholar the Rev. Robert Clarke, A.M., Lecturer of Hexham, records "a case stated between the impropriator, the lord of the manor, and the minister of Hexham, Nov. 9, 1698," and adds the result in these words, "and that the impropriator should repair the choir, and that the parishioners should repair the steeple, the north and south quarters, and all other parts of the said abbey church, which accordingly they have repaired time out of mind." As no mention is made in this of St. Mary's, it may safely be assumed that it had fallen into desuetude earlier in the same century. Wright, in his description of the town says, "The ancient name of the *Back Street* is *St. Mary's Gate*, or *Chare*, from the dedicatory of the ancient parish church, some of the ruins of which still distinguish it." In describing the Market Place he says, "A range of respectable shops forms the north side, and the shambles raised against some irregular buildings and the ruins of St. Mary's, finish the Market-place on the south; this stands exactly between the *Fore* and *Back* streets, which are separated from each other by a short street called the *Meal Market*, formed by one face of the buildings behind the shambles."

The oldest house on the site that there is any record of was in the Meal Market, and it was taken down in 1883. It had a projecting square bay, mullioned windows, and a curious doorway, which was rebuilt in a house in West End Terrace in 1886 by the late William Harrison. The date of this ancient house was about the middle of the seventeenth century. The town house of the Allgood family was of the beginning of the eighteenth century, and stood unaltered until 1878, and the inner and outer arches of the passage

through it still remain. This passage formed a means of communication between the Market Place and St. Mary's Chare, and is known to this day as "The Old Church." It appears to have been made through the ruins of the western part of the church at the time when it was, or had been, abandoned as a place of worship. The Borough Book for the year 1634, preserved amongst the Manor Court Rolls records this order, "We find that the owners of the bake-house in the old church and Mary Robson wyddow and Maly Mountgomerie shall repaire and make a sufficient cawsay in the old church betwixt this and lammas next upon paine of VIs. VIIId. every one makeing defalt therein and that they shall lay noe dunge there upon the like paine." In 1718 it is referred to in the Sessions Records in the case of an assault during a drunken riot.

In the building of the houses and shops encroaching upon the site, advantage was taken of the church walls to save unnecessary labour and expense. The wall at the back of those facing the Market Place is the main north wall of the church. It retains the columns and arches and the rebuilt aisle wall, with its lancet windows inserted in the arches, in a very complete state. Very little now remains of the south wall, but two columns and the lower portion of a buttress and a single stone from its gabled head were exposed to view and found in 1883, and were removed after their positions and details had been noted. In 1891, the western bay was laid bare, and was photographed by the late J. P. Gibson, F.S.A., and on its removal a part of the west wall was revealed with the western respond. The stones forming this were saved and taken to the Abbey church, where they now lie. In 1870, the north face of the western bay of the north side was laid bare and photographed. This was immediately to the west of the Allgood house. At an early date, probably in the fourteenth century, the north aisle wall was taken down, and the arcade

built up, the windows being re-set in the arches, similar to those to be seen at Finchale Abbey.

The architectural details of St. Mary's are simple; the columns being octagons with moulded bases on chamfered plinths, and boldly moulded capitals. The arches are of two orders, chamfered, and had hood mouldings on the inner side, or towards the nave, but these are all cut away. The aisle windows as seen in the wall built up in the arches of the north main arcade are wide lancets with a broad chamfer outside and deeply splayed jambs and arches inside. The splay in the jambs extends beyond that in the window arches and where the change occurs a shoulder is worked on a large stone at the line of the springing of the arches.

The foundation of the east wall was seen in 1880 when the Cumberland Union Banking Co., now the London Joint City and Midland Bank, was built on the site, and the extent of the plan of the whole church is now definitely known. It consists of a nave seven bays in length with north and south aisles. There is no visible indication of a division between the nave and the chancel, and this was most probably effected by a screen. The west wall was only three feet three inches thick, and there were not any indications of buttresses on its western side when it was removed. The close proximity to the precinct and the necessity of avoiding any encroachment on the narrow passage between the two walls accounts for this. A bell cot probably crowned the gable of the west front, and this could be carried by corbels in the upper part of the wall.

No traces remain of the Saxon Church of St. Peter, in Hexham mentioned by the earliest writers. It was probably destroyed by the Danes at the same time as the Saxon sister church of St. Mary.

CHAPTER XIII.

THE HOSPITAL OF ST. GILES AND THE OTHER POSSESSIONS OF THE PRIORY.

WITHIN one mile to the north-west of the Priory is the mansion known as the Spital, occupying a pleasant situation on the south bank of the Tyne. The surroundings are of great natural beauty, and the park is well timbered, there being many unusually fine specimens of forest trees, some of comparative rarity. The old world garden has an air of peace, and possesses all the charms of such pleasant places, where the skill of the gardener has combined with nature to produce a sylvan paradise.

The name implies the origin of the house, as it is on the site of the ancient hospital of St. Giles, which was the nearest possession of the Priory. The house was founded by one of the early Archbishops of York, probably Thomas II, or Thurstan, in conjunction with a prior, so the date cannot be earlier than that of the coming of the Austin Canons in 1113. The beneficiaries were to be poor sick husbandmen, infirm persons or lepers, born within the liberty. Each archbishop and each prior could appoint two of his own tenants and no more, but others by leave of the master could enter on paying for his maintenance. The house was governed by a master who was appointed by the archbishop.

The property of the house was very small; besides the Hospital itself they held 30 acres of arable and two acres of pasture land in Hexham, Fallowfield and Portgate, and their total income was about four marks a year. The Prior and convent were to supply the brethren with six loaves of black bread and four lagenas of ale daily. They also had one

lagena from each brewing on the Priory estate. King John, in 1201, granted exemption to the lepers of Hexham in all that they buy or sell from the payment of the toll of pontage and passage on the Royal lands in Yorkshire or Northumberland.

All went well with the Hospital, as with the Priory, until the year 1296, when the Scots raids devastated the lands and property and ruined the house. At this time the founders' name was lost, as the muniments of the house were carried away by a brother who fled from the Scots, and was caught and killed and all his baggage lost.

In 1320 an enquiry was made as to the condition of the Hospital, when it was shown that the brethren were in such straitened circumstances that they could barely subsist; there were only three of them, and they had to work hard, and none could be admitted without paying. Their stock was reduced to four mules and four oxen and one cow, and their corn would barely serve for one year's sowing. The Priory was so poor that the pittance was cut down to six loaves and two lagenas of ale a week. An enquiry was made at the time when Robert de Whelpington was both prior and master of the Hospital. The prior and convent maintained that the Hospital was not a free chapel, but a dependant of the parish church; they also held that the "hynbrede" and ale were a free gift and a charity, and not a right of the Hospital. They said that the witnesses for the brethren were rogues and vagabonds of bad repute, who had been bribed to come and swear falsely.

In 1378 the house was completely ruined, and Archbishop Neville conveyed it to the Priory with all its property and lands, on the condition that two poor men should be maintained either at the Hospital or in the Priory, and provide a chaplain to perform service in the Hospital once a week. At the dissolution, the house was included in the grant to Sir Reginald Carnaby, when it was returned as being worth 13s. 4d. a year.

The house then passed from religious to secular uses, and was made into a residence, and the old buildings altered, as was the case with the prior's house at Hexham.

In 1626 it was the property of Roger Widdrington, bailiff of the Manor, who sold it to Richard Carr, another bailiff. In 1678 William Pearson was owner, and in 1717 his family sold it to Cuthbert Robinson for £1,325. It passed through the families of Downes, Ledgard and Featherstonhalgh. In 1766 it passed to Bacon William Wastell of Simondburn, who in 1802 sold it to James Gibson, who built the house now standing, which is close to the site of the ancient Hospital. James Gibson changed his name to Kirsopp, and his grandson, Mr. Kirsopp, J.P., is the present owner, and the writers acknowledge the great kindness shown by the owner and Sir Loftus and Lady Bates in giving them every facility to make investigations on the site of the Hospital.

Some interesting antiquities are preserved at the Spital. Chief amongst them is a portion of the shaft of a memorial cross of the pre-Conquest period, and next the great cross of Bishop Acca, the finest example of the Hexham School of sculpture which has survived. The stone is four feet in length and is fourteen inches by ten inches at the lower end and eleven inches by nine inches at the upper. The principal side has been occupied by a series of panels with figures in low relief, one of which is entire and contains a crucifixion. The figure of Our Lord shows the legs parallel, the toes turned outwards, the head turned to the dexter, the hair long, and the nimbus of oval form and of large size. Above the panel is a plain space three and a-half inches wide, and above this the lower part of another sunk panel, showing that the Crucifixion is one of a series of subjects which have filled the principal side of the cross, as is the case of those at Bewcastle and Ruthwell. Immediately below the panel is

a rectangular sinking six and a-half by two and a-half inches, which may have held a bronze plate, as there are no traces of letters, as on the cross of the deacon James at Hawxwell, in Wensleydale. Below this is a space of eight inches, now quite plain, as the general effects of weathering of the whole surface is sufficient to account for the complete disappearance of any incised inscription unless very deeply cut. The Acca Cross has one side entirely occupied with an inscription, and the position of the Crucifixion in the Spital Cross is very likely that of the centre of the shaft, for Bishop Browne has most significantly pointed out, in the instance of the Acca Cross, that the form of the cross produced by the vine scrolls, in one of the compartments, is at the level of the eye. That the plain surface below the sculpture is not the lower termination of the shaft of the Spital Cross is shewn by the other three sides, on which the flow of the scrolls is in each case incomplete both at the top and bottom of the stone. It is therefore probable that we have in the Spital Cross a portion of a shaft of almost the same length, and of the slender proportions of that of St. Acca, but of an earlier date, for there are minor features which are of a more archaic and prescribed type than those followed by the sculptor of the latter, who laid aside all precedent and produced a design of greater freedom, and more natural than the earlier men, who were hampered and restrained by convention.

The other three sides are all covered by very beautifully-drawn vine scrolls. That on the broader side is a double scroll, the main stem being divided into three branches above and below the compartments, which are of pointed oval form. The points of division are enclosed in the peculiar trumpet or horn-like forms which have been traced to Indian art, and which are so significantly set aside in all the scrolls on the Acca Cross. In each case one of the secondary stems terminates in a large cluster of grapes, and the other in what appear to be two leaves. The two narrow sides have rolling

SAXON CROSS SHAFT
AT
THE SPITAL, HEXHAM

15TH CENTURY PAINTING
OF
ST. WILFRID, FOUNDER AND
BISHOP OF HEXHAM

LIBRARY

scrolls, with similarly masked divisions. Each whorl terminates in a cluster of grapes, and a short minor stem in a circular object of doubtful nature. The most significant feature of the two sides is that the main stem throws off secondary branches near the terminations of the whorls ending in two leaves, and this second point of division is not covered by the mask which occurs at all the main divisions.

In the garden is a large stone mortarium, which is probably of Saxon date.

Over a doorway is a Roman sculpture, the upper part of a stele with a sunk semicircular panel in which is a human head and figure, much weathered.

In the house is a mediæval wooden figure representing St. Giles.

The priors enjoyed two country residences, a hunting lodge at Dotland Park, two and a half miles south of Hexham; and a summer resort at Carraw, or Carrowe, on the Roman Wall, seven miles to the north-west. The records of the visitations of the archbishops show that the canons were only too prone to indulge in the pleasures of the chase, and it is not surprising to find that they had a well built and a commodious house at Dotland. The place was given to them early in the twelfth century by Archbishop Thurstan (1119—1147), and Archbishop Thoresby in 1355 granted the prior and convent a licence to enclose their wood with a higher wall and make it into a park. In 1536 it is referred to as "Villa de Dotlande".

The ancient parts of the house remaining are of the time of Prior Smithson. The plan appears to have been a long main building and two wings towards the south. The south front retains some interesting features, and the west gable has escaped any great alteration. In this gable is a built up window of one light with a cinque-foil head, and bold square

hood moulding. In the spandrils are shields. That to the dexter bears the arms of the Priory, plain, the one to the sinister the same with the letters T. S. P. H. for Thomas Smithson, Prior of Hexham. Below is a small one light window with a plain chamfered pointed head in one stone. In the north wall are two richly detailed two-light windows, both square headed with deep hood mouldings. The heads of the lights of one are cinquefoiled, of the other ogee trefoiled, and in the centre of one an angel is carved, with a square head-dress and spreading wings, holding a shield with the arms of the Priory and the letters T. S. P. H. repeated. The other displays a larger shield on which is the arms of the Priory surmounted by the letters T. S. combined and intertwined.

The house is now the property of Mr. John Johnson and in it is preserved a fine rapier of the fifteenth century, which was found on the field of the battle of Hexham.

CARRAW.

Carraw was given to the Priory by Richard Comyn in the twelfth century. There are not any remains of the ancient house, which was probably a tower built of Roman Wall stones, like that at Tower Taye, near Walwick.

OVINGHAM.

The living of Ovingham was granted to the Priory by Henry Percy, Earl of Northumberland, in 1378, to form a cell. The gift was confirmed by the Bishop of Durham to enable the convent to exercise hospitality, which, on account of the Scots wars, it was difficult for them to do. A master and two canons lived in the cell, and were to perform the Divine

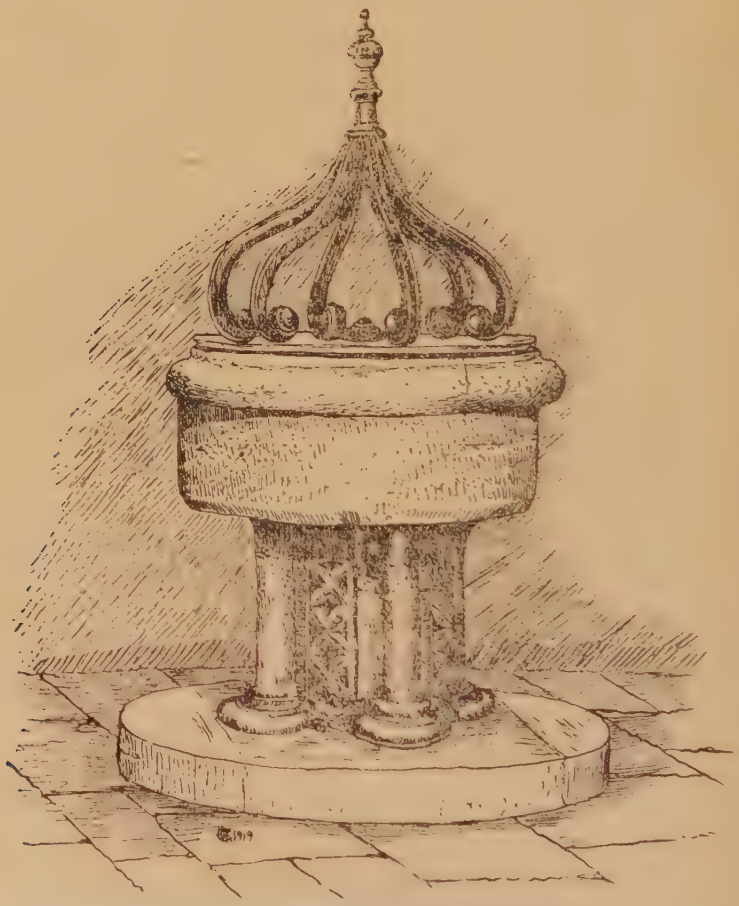
offices and sing masses for the souls of Gilbert de Umfrevill and Henry Percy. The Master of Ovingham figures conspicuously at the time of the visit of the King's Commissioners who were sent to suppress the Priory.

The church is well known as the burial place of Thomas Bewick the engraver. It has a western tower of pre-Conquest date, and the remainder of the church, of the thirteenth century, consists of a nave with aisles; a long chancel, and transepts of such length that they reflect those of the mother church at Hexham.

The parsonage house is on the site of the cell of the master and brethren, and retains some interesting features. These were thus described by the late W. H. D. Longstaffe in 1862:—"There is *in situ* to the east the little square decorated window of two trefoiled lights which is fairly attributed to the oratory of the successive masters of the cell, and there are interior walls of wicker work filled in with mud. The kitchen possesses a noble fireplace, with wide chamfered arch, on which ornaments like the nail-heads of an earlier period occur at intervals. Upstairs there is a richly moulded cornice of Elizabethan aspect, with the letters I.M. repeated all round, and above the south door is a date 1694—I.A., referring to one of the Addisons, owners of the lay-rectory. The door has, in lieu of a knocker, the old screw-ring and screw-post, forming the 'door rasp,' now nearly extinct in England, the sound whereof may form a worthy accompaniment to pipe music."

In 1845 the living of Ovingham was held by the late Canon Greenwell of Durham, the distinguished archæologist, and his sister Dora, the poetess, lived there with him and wrote her poems in the old house.

It is impossible to give a full list of the possessions of the Priory in this small volume, and while a number of local churches were served from Hexham Priory, and there was a nunnery at Coanwood and a cell at St. Oswald's, the reader will find a full account of the possessions of the Priory in the two volumes devoted to Hexham issued by the Surtees Society.



THE FONT BEFORE ITS REMOVAL IN 1916

HEXHAM FROM THE NORTH-EAST

CHAPTER XIV.

THE TOWN OF HEXHAM.

THE present form of the name Hexham is a contraction of the mediæval Hextildesham or Hextoldesham.

The evidences of the occupation of the site of Hexham in prehistoric times are sufficient to show that the origin of the town is of the remotest antiquity. The positions and dispositions, of towns like Hexham were not governed by military, ecclesiastical, or commercial necessity, as was the case with many of much later foundation, as Durham, or Salisbury ; but arose from natural and primæval causes. Its immediate vicinity afforded ample supplies of fish and game of all kinds, and the lands adjoining the river Tyne and its tributary streams, were by nature adapted for the cultivation of cereals and other crops. In such an attractive district as this the exact spot where the first cluster of dwellings became a village was nearest to the first fording place of the river, below the confluence of the north and the south Tyne. A comparatively level plateau on the south side of the main stream was chosen for Hexham, as it lay in the delta formed by two streams of some magnitude, which unite at a short distance before they reach the Tyne. These natural features were the primary reason for the town being placed where it is and the direction of the track-ways and roads necessarily centred upon it. Therefore two main lines of communication cross one another at this spot, one running north and south crossing the Tyne at the old ford, where the first bridge was begun and abandoned in the eighteenth century, and the other passing from east to west, along the south bank of the river. Market towns had their origin, and owed their development, to being the most convenient meeting places for

the purpose of the barter, and as they grew in importance, they attracted the attention of persons of wealth and power as was the case with Hexham. The ancient name of the place was Hagustaldesham, and as Cadwallader J. Bates, the eminent Northumbrian scholar and historian, trenchantly remarks, "a petty state that some forgotten Hagustald had probably conquered from the Britons." The name was evidently derived from a personal name as was Bamborough, and so is of Teutonic origin, but is not so completely lost and obscured as are the origins of names like Borcovicus and Corbridge. Hexham as an inhabited place would be well known when it was given by Ecgfrid to Etheldrida, and St. Wilfrid had the advantage of an occupied site, and enjoyed at the same time the full patronage of the King of Northumbria and his Queen. He chose the western portion of the plateau for the position and site of his monastery, and occupied the ground from the Market Place to the Hextol burn on the west side of the Seal. This large area was the ecclesiastical portion and throughout all the succeeding centuries it has undergone less change in its character and appearance than the other parts of the town and its surroundings. The ground falls sharply to the north and east of the site until it reaches the level area extending to the river Tyne, and at the north-east angle of the plateau, the defended buildings erected by the Lord of the Regality were placed and still remain. From the time of St. Wilfrid to a comparatively recent period there have been three distinct elements, the ecclesiastical, the military and governing power, and the people. Each of these had their own areas of occupation converging upon the Market Place, which is doubtless the identical spot where the ancient Britons indulged in heated discussions over the relative values and merits of a stone axe and a horse, or a bronze dagger and a score of sheep, as their modern representatives do to-day over their produce, and what it does, or should, represent in the legal currency. The lines of the roads centreing in the

town are deserving of attention, as they have all the character of those which follow the course of the ancient British trackways, being in striking contrast to the direct lines of the paved roads of the Romans. The names of the ancient streets are of interest, Cockshaw and Hencotes have no reference to the keeping of poultry. Hencotes is derived from *Henga*, a Saxon name, and *cote*, a cottage or small tenement, and Cockshaw from *hou*, a small hill or piece of rising ground, and *coch*, the celtic for red, and probably derives its name from the reddish appearance of the mould when it was bare of trees, on which the Seal Schools stand. Priestpopple is from the quarter occupied by priests in Saxon times and *popple* a bubbling spring or well, which is to be seen to this day. The occurrence of the word *chare* is important, as it is a term peculiar to the North of England, being used in Newcastle, Morpeth, Alnwick, and Hexham, and refers to a narrow lane connecting two streets.

The Market Place always has been the focus of the life of the town, and has always occupied the centre of the level plateau. Around it are buildings of great interest, being as varied in their character and uses, as in the periods and circumstances of their erection. Though many changes have been made in the Market Place since the more ancient structures which bound its four sides were laid out, it retains substantially its old form and size, and still possesses an appearance of antiquity much more pronounced than many towns of the same or greater size.

The oldest extant view of the town drawn by Nathaniel Buck in July, 1728, was never published, but is of considerable value, as it affords information regarding many features since changed or obliterated. (It is reproduced on plate 6 of C. C. Hodges's Monograph.) The first known plan is that by J. Wood, of Barnard Castle, surveyed in 1826. The best early pictures of the Market Place are two by J. W.

Carmichael, produced about 1825, in which the church is shown with the same east window as appears in T. M. Richardson's interior, engraved in 1813 ; this window fell out in 1828.

Wright gives a lucid description of the Market Place in his time, and it is fortunate that he did, for considerable changes have taken place in its surroundings during the last century, especially on the east side, where all the old houses, from the south-west angle to the north end of the "church flags," have been removed, and the east front of the church is now isolated, and dominates one side of the square. It was on this side that the first encroachment of entirely secular buildings was made, for at the dissolution of the priory the east side was bounded by the precinct wall only, in which two postern gateways were to be seen. The gateway to the north was on the line of the ancient foot road across the Saxon cemetery, of which clear remains of a most interesting nature were seen in 1908. There was a well-beaten and trodden walk in a diagonal line from the north-east angle of the area occupied by the existing choir to the Saxon apse. The walk was formed of lime rubbish and sand, and was evidently the remote predecessor of the "church flags" in use to-day. The other gateway near the south-west angle is described by Wright as "another archway of considerable antiquity, leading by a narrow lane into an area called by the uncouth name of 'long back side.'" These two archways were the original postern gates through the precinct wall ; or a more modern replacement of them, in much the same positions. The chief access to the Market Place from the west and north was by Market Street.

The east side of it was closed by the ancient and grim-looking tower known as the Moot Hall, through the southern part of which is an archway providing a means of access to the area known as "Hall-gate" or "Hall-garth," and houses partly in front of it, and extending north and south.

The south side was at one time entirely closed in by St. Mary's Church, except for the Fore Street, formerly "Costeley Row," and the narrow lane between the west wall of this church and the precinct wall of the Priory. Therefore, until the time when the houses and shops began to encroach upon the east, west, and south sides, the only place for domestic and mercantile buildings was the north, where there are no remains of an earlier date than the seventeenth century.

The covered shambles on the south side of the market square were erected by Sir Walter Blackett in 1766. The pillars are stone on the north side and ends, and of wood on the south side. The pant stood to the north-west of the shambles, and was a stone structure of octagonal form, with a well-moulded cornice, surmounted by a dome and large stone ball, and had a large water-trough on the north side, with a smaller one below it. A copper plate, with the inscription "EX-DONO . ROBERTI . ALLGOOD . ARMIGERI . ANNO . DOM : 1703," was affixed to the pant. The whole structure was removed in 1865, and the copper plate was not preserved.

The fine stone house of the Allgood family, four storeys high, with a stone parapet, was pulled down in 1878. In front of it was an unusually fine leaden fall pipe, with a large square head bearing the Allgood arms and a date. This was also, unfortunately, destroyed.

In the centre of the Market Place is a fountain erected in 1901 as a memorial to William Angus Temperley, by the members of his family, affixed to the base of which are four copper plates. That on the north side gives one of the early poems of Wilfrid Wilson Gibson, a native of Hexham.

O you who drink my cooling waters clear,
Forget not the far hills from whence they flow;
Where over fell and moorland year by year,
Spring, Summer, Autumn, Winter, come and go,

With showering sun, and rain, and storm, and snow,
Where over the green bents for ever blow
The four winds of Heaven. Where time falls
In solitary places calm and slow,
Where pipes the curlew and the plover calls,
Beneath an open sky my waters spring,
Beneath the clear sky welling fair and sweet,
A draught of coolness for your thirst to bring,
A sound of coolness in the busy street.

Wilfrid Wilson Gibson, Hexham, February, 1901.

The south side bears this inscription :—

FOR THE COMMON GOOD
PLACED HERE
NEAR THE SITE OF THE OLD MARKET PANT
IN THE 64TH YEAR OF THE REIGN OF
QUEEN VICTORIA
AND THE FIRST OF
KING EDWARD VII.
A.D. 1901.

On the west side are the Arms of Hexham Priory, and on the east side the Arms of Northumberland.

The main road through the town is on the south side and is named Dene Street, Priestpopple, Cattle Market, Battle Hill, and Hencotes, in its course from east to west. It is a part of the road from Newcastle to Carlisle, and at the head of Hencotes, a new road made about 1823, leaves the old line and rejoins it a mile to the east of Haydon Bridge.

Until the end of the eighteenth century, Gilesgate (or Gillygate) was the main street leading out of the town, and all the traffic passed by way of Fore Street and Market Street towards the north in the direction of the fording place across the river. For this reason the best houses were built in

Market Street and Gilesgate. The building of the bridge on the present site resulted in a partial diversion, and a road was opened from Dene Street to the present Tyne bridge, and the older road down the steep declivity of Hall Stile Bank was avoided. The road to the south is still on its ancient line, and leaves the town by way of Eastgate, formerly called Bondgate, and is a narrow and inconvenient thoroughfare.

The lesser streets are St. Mary's Chare, parallel to Fore Street; the Meal Market, connecting these; Back Row, formerly Pudding Chare, linking the head of Hall Stile Bank with Market Street. Haugh Lane is at the foot of the sloping ground on the north, and Broadgates, east of Eastgate, and two other narrow lanes still further east, all three branching to the south from Priestpopple. Church Row is a lane between the churchyard and Market Street, and has some interesting remains of old houses. In the doorway of a recent building is the doorhead of an old house, with the date 1641.

Within the last half-century many of the old houses have been removed or rebuilt. Some of these were the town houses of the local gentry, and were well and substantially built. Until recent times Hexham was a centre of attraction, and it possessed its theatre and cock-pit, and its assembly rooms for balls, routs and other entertainments. The more prosperous tradesmen lived in good houses, mostly built of stone, and were generally in connection with their shops, warehouses or factories. Weaving, hatting, tanning, glove making and woolstaplering were the more important local trades that abounded and flourished, and Hexham tan gloves had a world-wide reputation.

A considerable number of old cottages, thatched with heather or ling, were to be seen not many years ago, but are now all gone. These were mostly of one storey, with steep roofs, and with thick rubble whitewashed walls.

The buildings on the east side of the Market Place are all of comparatively recent date, with the exception of the house north of the access to the Hallgarth, which is of red brick and dated 1825.

The two ancient and massive towers, which are such a conspicuous feature in the view of the town from the north and east, stand between the Market Place and the falling ground to the east of it. These belonged to the Archbishop of York, who, as lord of the Regality, required a hall in which to hold his courts, a residence for his representative or bailiff, and a gaol for the confinement of felons and prisoners or rebels. The building for the latter purpose was maintained and used for the transaction of all business anciently connected with the Regality and Manor of Hexham, after this had passed out of the possession of the Archbishops, and so acquired the name of the Manor Office. The earlier buildings required for the administration of the Regality doubtless existed from the time when the Archbishops of York became the over-lords, but there is not any record of these. The gaol was built in 1330 by order of Archbishop Melton, and the following year was furnished with various appliances, and a gaoler appointed. The building was in use as a gaol, to a greater or less degree, until 1824, and is frequently referred to in the reports and surveys of the Keepers of Tynedale in the sixteenth century, and in 1552 was in such a ruinous state that the prisoners frequently escaped.

The age of the Moot Hall is not definitely known, but the present structure must have had a predecessor. It was in a "ruinous condition" in 1355, and Archbishop Thoresby ordered his receiver to carry out the necessary repairs. In the list of castles and fortalices in Northumberland made in 1415, it appears as "*Turris de Hexham . . Archepiscopi Eboraci.*" It is referred to in the will of Thomas of Lyndley near Ottley, made in 1439, as "the new tower at Hexham."

EAST SIDE OF HEXHAM MARKET PLACE
AFTER J. W. CARMICHAEL

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From this it may be concluded that it was built between these two dates, and the details of the work are in accordance with those in vogue at that time.

The Manor Office is a plain rectangular building without buttresses, three storeys in height. The lines of the floors are marked by set-offs. Below the ground floor are dungeons, which were long inaccessible. The chief prisons were in the second storey, and the third was used for the gaoler's lodgings. There do not appear to have been any windows in the lower storeys, and the south wall is without any opening except one modern window. The only original windows are in the upper storey, and are of one, or of two lights, with trefoiled cusped heads. The walls are eleven feet thick in the lower part, and there is a newel stair, which is lighted by slits, in the west wall near the north angle. The chief feature of this unique building—which is the only mediæval gaol, built solely for that purpose and remaining entire, in England—is the remarkably fine range of corbels which crown its walls. These are in three projections, and those at the angles are placed diagonally and stand out in a striking manner. They were for the purpose of supporting a parapet, which stood on their outer ends, leaving a space between it and the wall for the purpose of defence, a form of crenellation termed a "machicolation." The parapet is gone, and the corbels are now protected by a tabling of concrete.

The Moot Hall comprises the gateway to the bailey, or area round the gaol, the lodgings of the bailiff, the seneschal, and the hall in which the courts of the Regality were held. The bailey was enclosed by a precinct wall, or enceinte, and some ancient masonry is still to be seen in the lower part of the wall of the house at the angle of the Market Place and Hall Stile Bank, and is without a doubt a portion of this still *in situ*. The passage through the gateway was provided with three pairs of gates, two of which closed against the town and the

third from the bailey. An additional mode of defence was the openings in the floor, one storey above the passage and over the outer archways, through which missiles could be discharged on those below, in the event of an attempt being made to force the gates from either side. Deep and lofty arches protect the gateways to the east and west, and the walls above these rise in the form of turrets to a height of one storey above the main roof, but the northern part of the east turret, which contains the newel stair, is carried still higher and is the outlook tower. The ground floor is covered with a plain barrel vault of segmental form, and was lighted by small windows to the north and east; the latter is in its original condition and has a trefoil cusped head. The first floor is the great hall in which the courts were held. It is forty-five feet nine inches long, and twenty feet wide and about twenty feet high. The remains of the dais are at the south end. Two large windows in the east and west walls lighted this. These have been much altered, but retain their inner arches and jambs, in which are marks of the stone seats so generally found in the windows of mediæval halls. There are four other windows of one light, two in the east and one each in the north and west walls. That to the west retains its cusped head, but it is built up and masked on the exterior by the red brick building facing the Market Place. The recess in the east wall is that of the original, but now modernised, doorway from the external stair.

The upper floor, the hall of the seneschal, was lighted by three large windows with deep recesses, and the rear-arches have hollow chamfers lying on the jambs. The mullions and tracery are all gone. The door to the newel stair remains, and its head is in one stone with a deep, hollow chamfer. Close to the south end are square-headed doorways opening to the turrets. The east room opening from this hall has two windows facing south and east, and east of the former is a wide drain. The stone sink and the external spout, of

considerable projection, remain. The room on the opposite side has a one-light window, with original head, in the south wall, but the larger one to the west, which probably had two lights, has been modernised. The great fireplace is on the west side of the hall, and has a wide stone arch, above which is a cornice, but the carving on it, and projecting mouldings, have all been hacked off. The base stone of one of the jambs remains detached, and retains the section of the jamb mouldings. Higher in the wall is a relieving arch with deep voussoirs. Near the north-east angle, in the east wall, is the garderobe in a good state of preservation, and has a stone drain, with a spout projecting from it on its east side. The garderobe turret rises the full height of the building, and the parapet and coping are carried round its summit. At the north end of the west side is the buffet, forming a small chamber in the wall, with a narrow window to the north. It has a four-centred arch opening to the hall, with square check for shutters and grooves for a shelf. At the wall head on either side of this hall at the north end are double corbelled out projections, eight feet in length and projecting fifteen inches into the room.

Four corbels for supporting the roof timbers remain on the west wall, and one each on the east and south walls. These are of large size, rounded beneath, and one on the west wall is double. The newel stair gives access to a room in the eastern turret above the room opening into the hall. This chamber was undoubtedly the chapel, and has a two-light window in the east wall, with mullion and cusped heads remaining. There is a smaller window on the south side, and between this and the south east angle of the chapel is a piscina, with a plain four-centred arch and a semi-octagonal bowl remaining entire. Opening to the hall is a two-light square-headed window, with the mullion remaining, and also the check for the shutters. In the jambs are the cuttings for the iron protecting bars, three were placed horizontally and

one vertically in each light. Above the chapel is the priest's room, with small square-headed windows in the east and south walls, but possessing no other features.

The roof, of low pitch, is covered with lead. The parapets have been moved from the outer ends of the range of corbels, which are carried along the heads of the walls of the main buildings, but are interrupted at the turrets and the garderobe projection, and have been rebuilt upon the walls so that the corbels, as they do not now support anything, stand out conspicuously.

The main entrance was by the doorway on the east side opening on to the landing of an external stone stair in the courtyard. The original stair was replaced in the seventeenth century by that now remaining, which is of ample proportions, with broad steps and a well-moulded parapet.

A noticeable feature in the two towers is the character of the stone used in their construction. The Manor Office is largely or entirely built of Roman worked stones, many of great size appear in the lower parts, and some good specimens of "broached" tooling can be seen. This indicates that the custom of getting ready worked stone from *Corstopitum* continued as late as the year 1330. The Moot Hall is built of newly quarried stone from the beds on the south side of the river, and was worked when the priory church was built in the thirteenth century. The old stocks, after many vicissitudes, are now safely deposited in the Moot Hall.

The old Grammar School is pleasantly situated at the north-west angle of the plateau, only a few yards from the Manor Office. The school room faces south-east and has a fine doorway with elaborate mouldings and a cornice carried by carved brackets, over which is an interrupted arch with circular terminations. There are four two-light windows with stone mullions and cusped heads in the front, and one at

either end of four lights. In the centre of the west side of the room is a large fireplace with a wide elliptical arch. The dormitories were above the school-room and are lighted by seven windows, five on the east and one at either end. The master's house is in the same building, and is a substantial and picturesque structure. It was erected in 1684.

PUBLIC GROUNDS.

THE SEAL.

Hexham is peculiarly fortunate in its Public Recreation Grounds. The chief of these is the Seal, to which there has been free access from time out of mind. The Seal was formally handed over to the town as a free gift in 1908, and at the southern entrance to it from Hencotes large iron gates with tall stone pillars were erected, on which is a bronze plate with this inscription :—

(Crest, a Bull's Head)

THESE
GATES
WERE ERECTED IN
COMMEMORATION
OF THE GIFT OF THE
SEAL TO HEXHAM
BY
LORD
ALLENDALE
IN
1908

THE ABBEY GROUNDS.

Between the Seal and Beaumont Street is the extensive and finely-timbered park known as "The Abbey Grounds," formerly the park of the Abbey, when it was the residence of

the Lord of the Manor. It was acquired by purchase in 1912 for the free use of the public, the family of Benson of Allerwash being the largest private contributors to the sum required to effect the purchase.

The principal entrance is at the head of Beaumont Street, a gift of the Benson family, and consists of three large iron gates with six handsome stone pillars and curved wing walls.

Immediately opposite the gates is the Benson Memorial, a fine bronze statue by John Tweed, on a stone pedestal raised on circular steps. On the south face of the pedestal is a bronze plate with this inscription :—

TO THE MEMORY OF A GALLANT SOLDIER
GEORGE ELLIOTT BENSON
LIEUT. COLONEL
IN THE ROYAL REGIMENT OF ARTILLERY
WHO WAS BORN AT ALLERWASH MAY 24TH, 1861,
ENTERED THE ARMY MAY 19TH, 1880,
AND AFTER SERVING WITH DISTINCTION
IN THE SOUDAN CAMPAIGNS OF 1885, 1896, 1898,
IN THE ASHANTI EXPEDITION 1895,
AND IN THE SOUTH AFRICAN WAR 1899—1901,
FELL WHILE COMMANDING HIS COLUMN
AT THE BATTLE OF BRAKENLAAGTE OCTR. 30TH, 1901
HE IS BURIED WITH THOSE WHO FOUGHT
AND DIED WITH HIM
"THE UNRETURNING BRAVE."

ERECTED BY PUBLIC SUBSCRIPTION.

Opposite the entrance to the Town Hall and Corn Exchange, there has been erected, during the present year, a fine stone arched gateway removed from the White Hart Inn in Fore Street. It is a substantial and handsome structure, built in the reign of William and Mary, or about 1684.

The house to which the gateway was an adjunct was built by a branch of the Ridley family, and occupies the site of one of the most ancient inns in the town. It is typical of the architecture of its period, and contains a massive staircase and several panelled rooms.

The gateway has been presented to the town by Mr. James T. Robb, J.P., and is placed in its present position as a memorial of the services rendered by the 4th Battalion of the Northumberland Fusiliers, whose headquarters are at Hexham, and took a prominent part in the fighting in France from 1915 to 1918. Two bronze plates, fixed on either side of the opening are inscribed :—

This Arch was presented to the town to commemorate the services of the 4th Northumberland Fusiliers (T.F.) in France and Belgium during the War from 1915 to 1918.

The Companies were mobilised from the following places :—

A. HEXHAM.
B. BELLINGHAM.
C. HAYDON BRIDGE.
D. PRUDHOE.
E. CORBRIDGE.
F. HALTWHISTLE.
G. NEWBURN.
H. PRUDHOE.

Headquarters — HEXHAM.

The Gift of
J. T. R.
1919.

The Battalion mobilised at Hexham on August 4th, 1914 and proceeded to France on April 20th, 1915.

It took part in the fighting at the following places:—

1915. April—May. 2nd Battle of Ypres (St. Julien).
„ May—June—July. Hooge. Sanctuary Wood. Wulverghem.
„ August—November. Armentieres.
1915—16. December—March. Hill 60 (Ypres).
1916. April—July. Wytschaete. Kemmel.
1916—17. August—January. Battle of the Somme (High Wood. Eaucourt l' Abbaye. Butte de Warlancourt).
1917. February—March. The Somme (Belloy).
„ April—May. Battle of Arras (Wancourt Croiselles).
„ May—September. Arras (Cherissy, Fontaine les Croiselles).
1917—18. October—February. 3rd. Battle of Ypres (Houthulst Forest. Passchendaele).
„ March. St. Quentin (Caulaincourt).
„ April. The Lys.
„ May. Craonne Hill. Chemin des Dames.
„ June. The Aisne.

The Gift of
J. T. R.
1919.

Near the centre of the grounds is a bandstand which bears this inscription :—

THIS BANDSTAND WAS PRESENTED
TO THE TOWN
BY
HENRY BELL ESQ.
OF HEXHAM
1912.

THE TYNE GREEN.

Along the margin of the river, on the south side, and immediately west of the bridge, is a wide stretch of ground three-quarters of a mile in length. This was formerly common land, and was given to the town in 1887, by Mr. W. B. Beaumont, afterwards the first Lord Allendale, who relinquished all rights to the surface. It is used as a general recreation ground and a golf course.

RELIGIOUS INSTITUTIONS.

CHURCH OF ENGLAND.

The Abbey Church of St. Andrew, the Parish Church.

Rector and Fishborne Lecturer, The Rev. James Vaux Cornell Farquhar, B.A.

Curate, the Rev. W. C. Bevan, B.A.

Organist, Newell Smith Wallbank.

Parish Clerk and Verger, William Dodd.

Churchwardens—

Rector's :	*Parishioners' :*
Two, now vacant.	William Noble Steele.
	Philip Thew.
	John Gibson.

ABBEY CHURCH SERVICES.

Holy Eucharist—Every Sunday at 8˙0 a.m., and First Sunday in the Month at 11˙35 a.m., and Saints' Days at 8˙0 a.m.

Sundays—Matins and Sermon, 11˙0 a.m.
Evensong and Sermon, 6˙30 p.m.

Wednesdays—Evensong, 7˙30 p.m.

Services are also held at St. Mary's, Lowgate.

The Parish Hall and Institute is situated in Market Street.

ROMAN CATHOLIC CHURCH.

St. Mary's, Hencotes. First church built 1781. New church 1830; restored 1914.

The Very Rev. James Canon Stark, B.A.

The Rev. Eric Connell.

Services—

Sundays—Holy Mass, 8'30 and 10'45 a.m.
Devotions and Benedictions—3'0 and 6'30 p.m.
Holidays—7'30 and 9'0 a.m.; 7'30 p.m.
Week-days—7'30 and 8'0 a.m.; Thursdays, 7'30 p.m.
Confession—Saturdays, 6'0 to 8'0 before Mass.

Catholic Cemetery attached to the church.

Attendance at Workhouse, Fever Hospital, Sanatorium.

Schools taught by Sisters of Mercy; accommodation, 167.

PRESBYTERIAN CHURCH, BATTLE HILL.

Rev. J. E. McVitie, the Manse, Leazes Terrace.
Services on Sunday—11'0 a.m.; 6'30 p.m.

Presbyterian Hall in Hencotes.

WESLEYAN METHODIST CHURCH, BEAUMONT STREET.

Rev. J. Griffen Hodson, Tynedale Terrace.
Services on Sunday—10'30 a.m.; 6'0 p.m.

CONGREGATIONAL CHURCH, HENCOTES.

Rev. W. Ellis Pearson, Lamorna, Oakwood.
Services on Sunday—11'0 a.m.; 6'30 p.m.

PRIMITIVE METHODIST CHURCH, BEAUMONT STREET.

Rev. J. B. Wanless, 17 Tynedale Terrace.
Services on Sunday—10·30 a.m.; 6·0 p.m.

UNITED FREE METHODIST CHURCH, LEAZES TERRACE.

Rev. A. Wilcock, Tynedale Terrace.
Services on Sunday—10·30 a.m.; 6·0 p.m.

SALVATION ARMY, MARKET STREET.

Adjutant F. Parker, Windsor Terrace.
Services on Sunday—11·0 a.m.; 6·30 p.m.

PUBLIC BUILDINGS AND OFFICES.

The Town Hall and Corn Exchange in Beaumont Street is a substantial stone building begun in March, 1865, and opened in September the following year. The architect was John Johnstone of Newcastle-upon-Tyne, and the building cost £8,000. The Urban District Council Chambers are in Priest-popple.

The Union Workhouse occupies a site to the east of the town. It was considerably enlarged in 1882-3, and a new master's house built at a cost of £8,000.

The Court House where the Petty Sessions, Magistrates' Court, and County Courts are held is in the Abbey House, and the fine ball room built after 1818 is used for the purpose.

The Drill Hall in Hencotes was built in 1913 for the 4th Battalion Northumberland Fusiliers (T.F.), and the present Commanding Officer is Lieut.-Colonel J. Ridley Robb.

There is a Convalescent Home at the south end of Hextol Terrace.

A Town's Committee has purchased the large mansion known as St. Wilfrid's, standing to the south of the town, for the purpose of a Cottage Hospital as a War Memorial.

The Post Office is situated at present in Market Street, and a site has been purchased for a new Post Office in Battle Hill.

HEXHAM HYDRO.

This building stands on rising ground to the west of the town, at a distance of three-quarters of a mile from the Market Place. It was built in 1878 and opened in 1879. The cost was nearly £30,000. In 1887 it passed into the hands of Mr. F. G. Grant (deceased), the late proprietor, and in 1919 was acquired by the present proprietors. Mr. Frederick M. Gascoigne is secretary to the Company. The building is on a large scale, with well-planted grounds of 28 acres. It is substantially built, the rooms are large and well ventilated, and the baths are of the most modern construction, and special attention is given to massage and electrical treatment. The water supply is from the celebrated Ladle Well Springs, and is both abundant and pure. Attached to the main building is a large winter garden, and there are lawn tennis courts, and croquet and bowling greens. All forms of amusement will be found, as there are ball and billiard rooms. Motorists have every convenience for garaging their cars, and the house will be found a convenient centre, as it is close to the golf course. Conveyances are provided for visiting places of interest in the district, including the Roman Wall.

THE ROMAN WALL AT CUDDY'S CRAG LOOKING EAST

PUBLIC LIBRARY

HEXHAM GOLF COURSE

(Open daily, Sundays included).

This is situated in the Spital parks, about one mile from the centre of the town, amidst delightful surroundings, a fine view being obtained from every part of the course.

At present 12 holes only are open for play, but arrangements have been made for the full number of 18 holes to be re-opened as early as practicable.

The greens and tees are in ideal condition, and there are several fine sporting holes, the bogey for the full 18 holes being 78.

All particulars as to charge for green fees, etc., may be obtained on application to the Hon. Secretary, Hexham Golf Club, Hexham.

Priors Flat, a pleasantly-situated field, is used by the Tynedale Athletic Association for the purpose of cricket, lawn tennis and hockey.

There is a golf course on Tyne Green, and a splendid bowling green in St. Wilfrid's Road.

The Hexham Steeplechases are held thrice yearly at High Yarridge.

CLUBS.

The oldest club, formerly called the Gentlemen's Club, and now the Hexham Billiard Club, was in existence in 1826, and is now situated in Market Street.

There are Unionist and Liberal clubs; the former in Beaumont Street, and the latter in the Market Place.

The Masonic Hall, Hall Stile Bank, where the Albert Edward Lodge No. 1557 assembles, has also a social club attached.

The early records of the Hexham Freemasons are of interest. The Lodge of Amity met in the Black Bull Inn as early as 1763, and in 1767 supported Sir Walter Blackett, when he laid the first stone of the Tyne Bridge, which was washed away by the great flood of 1771.

There is a Picture Hall called "The Gem Palace" at the head of Hall Stile Bank.

BANKS IN HEXHAM.

Lloyd's, The Bank of Liverpool and Martin's, Barclays, The London Joint City and Midland Bank, and The Tindale Ward Savings Bank.

NEWSPAPERS.

Hexham has four weekly Newspapers. "The Hexham Courant" (Liberal) was established in 1864. "The Hexham Herald" (Unionist) in 1868. "The Hexham Weekly News" in 1888, and the "Hexham and Tyne Valley Gazette" in 1919.

The Market was founded by Royal Charter in 1661, and is held on Tuesday in the Shambles and Market Place for farm and dairy produce and in the Cattle Market for live stock.

Fairs are held on the 24th of March, the 6th of August and the 9th of November.

Hirings for Servants on the 13th of May and the 11th of November, and for Hinds on the 1st Tuesday in April.

VALE OF TYNE, HEXHAM

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ADDENDA ET CORRIGENDA.

Page 4, line 8, add "Jarrow."
„ 13, „ 21, for "1571" read "1578."

The trees on the Seal walk were planted by Sir Walter Blackett in 1761.

Sir Ralph Pudsay, of Bolton Hall in Craven, sheltered Henry VI after the battle of Hexham, and a spoon, boot and glove left by him are still preserved there.

Joseph Fairless's Diaries record that "The monastic buildings south of the chapter house, up the 'Long Yard,' were pulled down August 9th, 1854. The walls were three feet thick dressed square stones inside and outside, apparently not intended to be plastered over inside. Coffer joisting and roof fine oak."

The frontispiece "Hexham in 1815" is reproduced from a water-colour drawing by Miss W. H. Patterson of Sunderland, after a rare drawing by A. W. Callcott made on the 6th September, 1815.

The corn field shown in the picture was probably part of the land belonging to the corn mill, known as Tyne Mills, and some of this land is now occupied by the railway station and the road.

LOVELY VALE OF TYNE.

Lov'd Tyne before we sever,
Once again thy banks I trace,
Tho' I leave thee, time shall never
From my heart thy scenes efface.

What tho' closer ties endear me,
And in distant climes I dwell,
Fancy still shall bring thee near me,
Lovely Vale of Tyne farewell!

Bid thy waters swiftly gliding,
To my loved companions say
That my heart with thine's abiding,
Though I've wandered far away.

Bid them love for love repaying
Of our former pleasures tell,
Of the pain we felt in saying
Lovely Vale of Tyne farewell!

Christopher Bird.
(The Rev. obit 1867, ætat 85.)

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